Saturday Review

NOVEMBER 17, 1956 / 20¢

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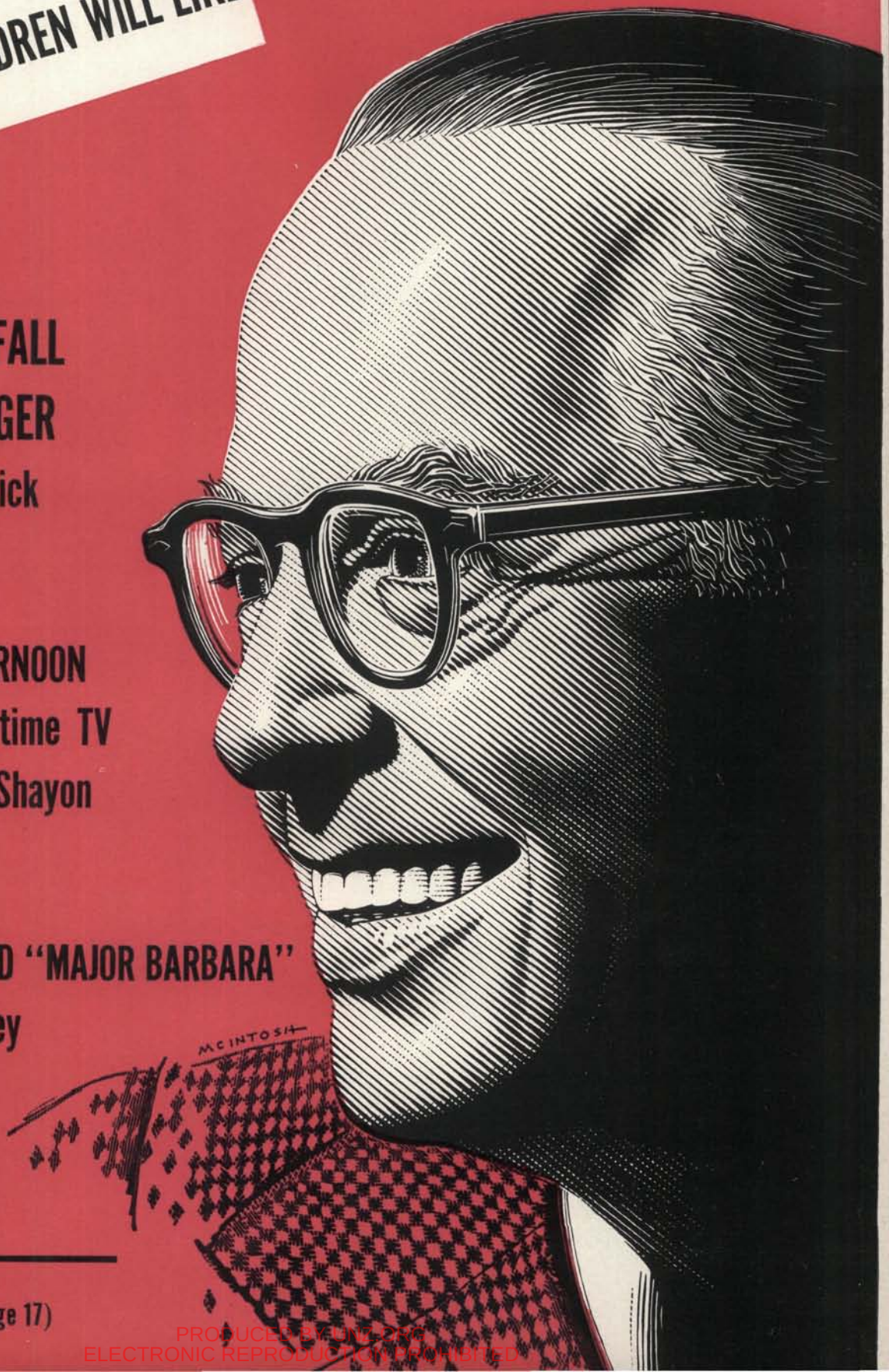
By Henry Hewes



A. B. Guthrie, Jr., author of "These Thousand Hills." (Page 17)

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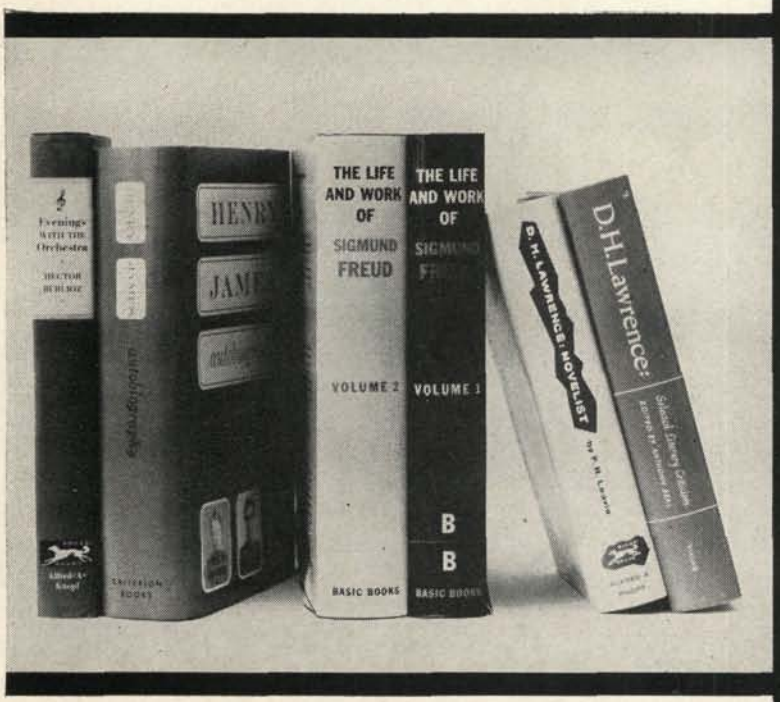

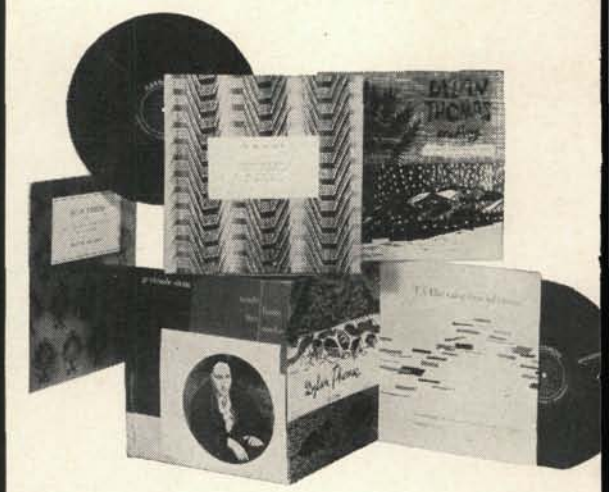

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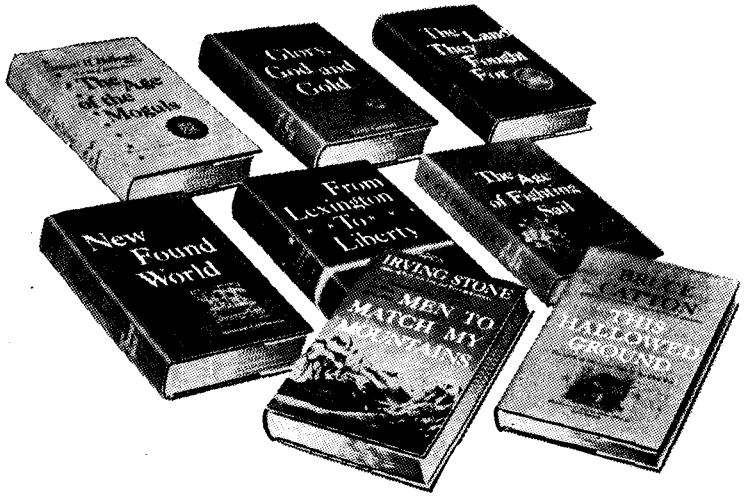

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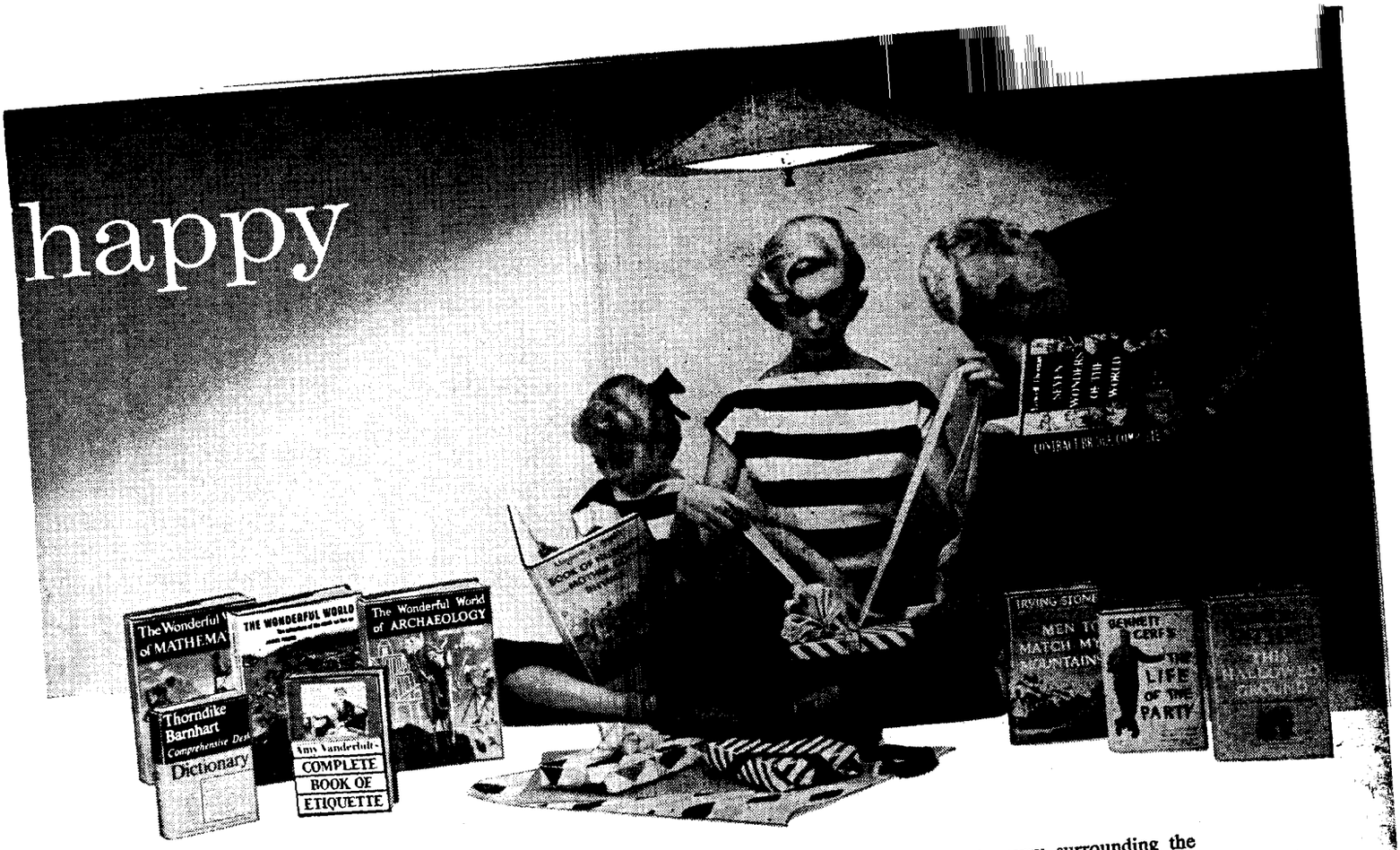

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Editor-at-Large

Most people who work in publishing like to read books, and a few even manage to find time to write them.

There have been a number of Doubleday alumni who have achieved considerable reputations in the world of letters, among them Christopher Morley, Ogden Nash, Thomas B. Costain and, during the past few months, Donald Elder, biographer of Ring Lardner.

This fall two current members of the Doubleday staff have been carying on in the tradition, and each has written a book for younger readers.

Ann Durell, a native of southern New Jersey, is a Junior Books editor who is practicing what she preaches. Her book is called "Holly River Secret," a story for the 8 to 12 group, which recounts the adventures of a young girl during summer vacation and shows that interesting and surprising things can happen even in New Jersey.

Edward Stoddard, whose hobby of magic has been put to practical use in the devious and mysterious field of sales promotion, specializes in making scientific matters clear to young readers. His book "The Story of Power" explains the working of such things as automobile motors, electricity, jets, and diesel engines in terms that a non-technician (like me) could understand. His explanations are made clearer still through stunning illustrations by Lee Ames.

I have not only read these books myself, but tested them on some juvenile non-delinquents of my acquaintance. I can recommend them wholeheartedly as ideal Christmas gifts for girls and boys.

L. L. Day
EDITOR-AT-LARGE

"Holly River Secret" ($2.75), by Ann Durell is a Doubleday Junior Book; "The Story of Power" ($2), by Edward Stoddard, is a Garden City Book. Both are published by Doubleday & Company, 575 Madison Ave., New York 22, N. Y., and may be obtained from your bookseller or at any of the 30 Doubleday Book Shops. When choosing books as Christmas presents for children, remember a bookseller is always your best gift consultant.

The Saturday Review

NOVEMBER 17, 1956

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After a Photograph by Erich Hartmann

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THE BLIND MEN AND THE ELEPHANT

As the ancient Hindu fable goes, six blind men were "seeing" an elephant for the first time. One touched his side and said, "very like a wall". The second his trunk, and cried, "very like a snake". The third, his knee — which was "very like a tree". And the fourth, fifth, and sixth touched tusk, ear, and tail—which seemed like spear, fan and rope, to the blind men.

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For industrial customers, General Electric has long provided aid to back up the new and improved products they buy from us. Design help, application and installation service, and emergency service and repair are some of the extra values we offer. In this way, we try to help other industries turn out more and better products for *their* customers . . . and help utilities keep electricity today's greatest bargain.

In providing such values for customers, we believe General Electric is making an important contribution to the economy: in more and better jobs ...in new opportunities for other businesses we deal with...in increased returns for the people who risk their savings in the company . . . and in helping everyone to live and work better—electrically.

Progress Is Our Most Important Product

GENERAL ELECTRIC

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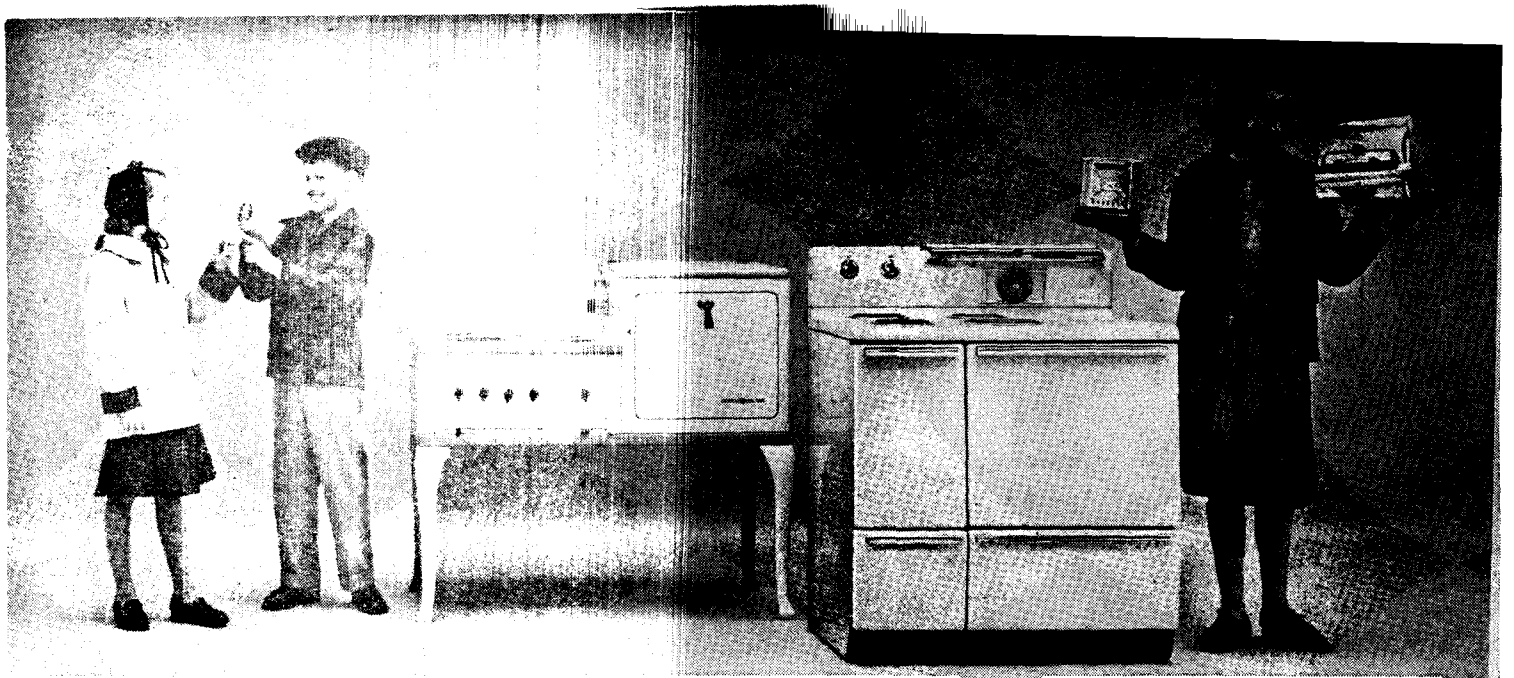
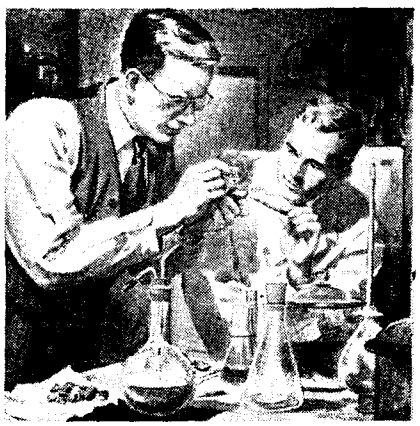


1931: the average wage earner worked **40** minutes to buy a 100 watt bulb
1956: he works only **7** minutes to buy a brighter 100 watt bulb

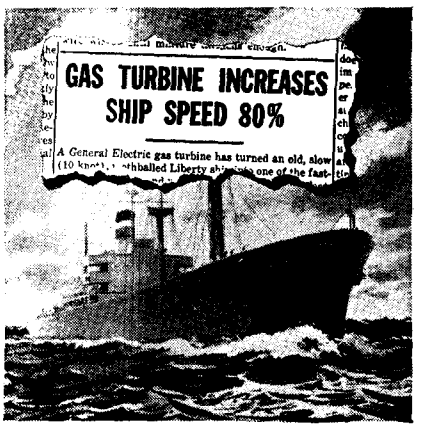
1931: the average wage earner worked **288** hours to buy a range
1956: he works only **99** hours to buy a push-button range

1931: the average wage earner worked **24** hours to buy a toaster
1956: he works only **15** hours to buy a toaster plus toast-oven

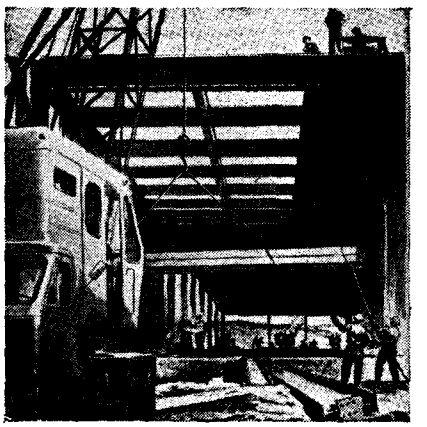
SOME OF THE WAYS BETTER VALUES ARE CREATED AT GENERAL ELECTRIC



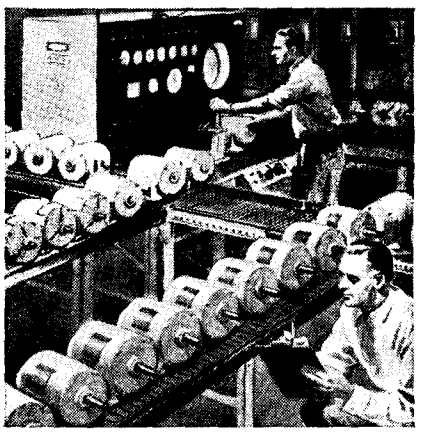
By *research and development* to seek new knowledge, materials, and designs that satisfy human wants. In this area, G.E. spends over 3 times as much, per dollar of sales, as the average manufacturing company.



By *taking on big risks* needed to pioneer new fields and new products. General Electric's pioneering in gas turbines, in atomic energy, in the Weathertron, and in vital defense production are a few good examples.



By *investing in new facilities* to meet both the present and future demands of a growing nation. General Electric's 360,000 share owners are investing about $185 million a year to improve plant and equipment.



By improved manufacturing methods, including increased use of automation, new materials and better parts design, that enable us to turn out more and better products at prices that customers are willing to pay.

By helping employees develop their talents. Each year, more than 25,000 people at General Electric take advantage of company-conducted programs in developing their skills and creativity to their full potential.

By distributing products widely so that they are available for demonstration and sale, when and where customers want, with the service they expect. Over 400,000 independent firms sell and service our products.

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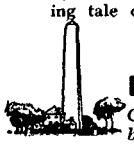

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TRADE Winds

FRED ALLEN WAS ONE of the wittiest, most generous, altogether lovable gentlemen I ever knew in my entire life, and because all of those qualities predominate in his just-published "Much Ado About Me" (Little, Brown) this is a book that will not only be a best seller in 1957 but will continue to find an audience as long as the theatre flourishes in America.

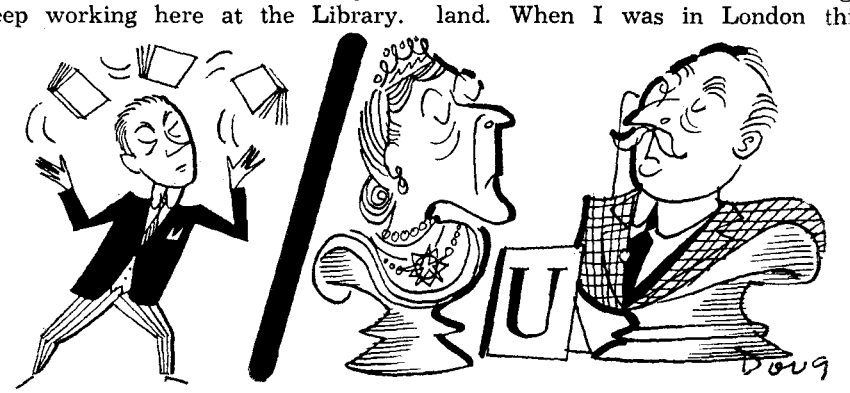
Fred was first, last, and all the time a showman. Nor was it radio, where he won fame and fortune, or television, which he licked after an almost disastrous start, that came first in his affection. Fred's real love was reserved for the big-time vaudeville that met its Waterloo when silent movies came into their own. "Much Ado About Me" chronicles his adventures while he was establishing a foothold in that big time, and to oldsters like myself, who remember the lost glories of the Palace and the Colonial and the Alhambra, every chapter is a nostalgic delight.

Fred Allen's early life in Boston has overtones that invite inevitable comparisons with Edwin O'Connor's "The Last Hurrah," and it indeed is O'Connor, close and trusted friend of Allen's, who supplied an epilogue when Fred's tragic death on March 17, 1956 prevented his writing the final two chapters he had mapped out for his book. Essentially the story is complete because Allen had disposed of his radio career in "Treadmill to Oblivion" and did not intend to cover that ground again.

Allen's father was a bookbinder at the Boston Public Library, supporting his family after a fashion on the munificent salary of $1,000 a year. After school Fred also worked at the Library—in the stacks and sometimes in the children's reading room. His theatrical career began when he did a juggling act at a librarians' party. One girl told him, "You're crazy to keep working here at the Library. You ought to go on the stage." Reflects Allen in his book, "If that girl only had kept her mouth shut I might have wound up as head man at the Boston Public Library!"

SCRIBNER'S IS A FINE OLD publishing house with an uncanny knack for coming up every other season or so with a smash best seller like "From Here to Eternity" and "Not As a Stranger." For early 1957 Scribner editors are confident they have not one new sensation, but two: "The Philadelphian" by Richard Powell, the story of four generations of a family that finally bludgeoned its way against formidable odds to the top of the Main Line social ladder, and "The Last Angry Man" by Gerald Green, the story of a doctor in Brooklyn. The latter already is a BOMCeizure. . . . Also under Fadimandate (the January BOMC selection) is Martin Russ's "The Last Parallel" (Rinehart), a fighting Marine's war journal illustrated with sketches and diagrams by the author.

NANCY MITFORD'S "NOBLESSE OBLIGE" (Harper) got under the skin of Norman MacDonald of *The Boston Post*. "While the 'Empah' is slipping away," he noted angrily, "while Cyprus sullenly revolts and Egypt has Disraeli revolving at jet speed in his Victorian tomb, England seems to have left birdwatching for the moment to hash over the horrifying discovery that the speech and manners of the British upper class differ from the speech and manners of the British middle class. . . . Never has there been such a clashing of wooden swords or such a thwacking of bladders." Mr. MacDonald to the contrary and notwithstanding, "Noblesse Oblige" has racked up a very respectable sale in America, though it understandably has not caused the commotion it did in England. When I was in London this



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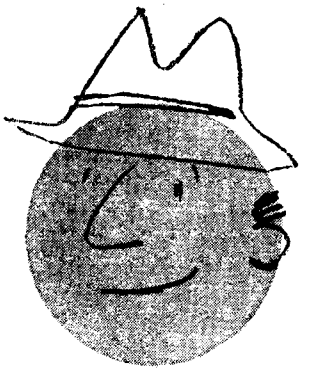
summer every dinner table conversation included some reference to "U" and "non-U"—and mighty boring it ultimately became, too!

ARE THE RECURRENT rumors about Marilyn Monroe starring in "The Brothers Karamazov" a press agent's dream or have they some substance in fact? Dorothy Kilgallen reread the whole unabridged Modern Library edition (975 pages) to find out for herself. She came upon these bits of description of Grushenka, the character Marilyn means to portray: "There was a childlike look in her eyes. . . . There was something else in her. . . . It was that softness, that voluptuousness in her bodily movements, that catlike noiselessness. Yet it was a vigorous, ample body. . . . Her figure suggested the lines of Venus de Milo, although already in somewhat exaggerated proportions." Does that settle the argument? Incidentally, Dorothy K. added, "I had all but forgotten what an engrossing, almost overwhelming novel 'The Brothers Karamazov' is. It should make one of the great motion pictures of all time."

MY IDEA OF A TRULY beautiful jacket is the one that graces Frederick Praeger's new book on Picasso. In fact, the entire production, with 375 black-and-white illustrations and seventy-five plates in six colors (printed in Germany), marks an auspicious foray into the art-book field for one of the most enterprising of the postwar publishing houses. Praeger explains that the five-dollar price tag on "Picasso" was made possible by the pooling of international orders for a first printing of 130,000 copies. One thing is certain: The American allotment will be gobbled up in jig time. . . . . This has been a big year for the younger publishers in general, with World, Pantheon, and Vanguard sponsoring one best seller after another. It's a healthy and encouraging development for the industry as a whole. . . . Prolific is the word for Steve Allen, who, besides starring in "Tonight" and battling Ed Sullivan on TV, has written no less than four books in the past two years. The latest is the most surprising of all: a collection of first-rate verses called "Wry on the Rocks" (Holt). . . . John Gunther, the dead-eye kid, working this time with Bernard Quint, hits the jackpot again with "Days to Remember," highlights of the past decade stunningly presented in 400 photographs and 45,000 words of text. John is exploring Russia as this column goes to press. To the first 100 readers who correctly guess the title of his next book will go a beautifully embossed pass entitling the

Who works harder—you or your money?



Chances are you work pretty hard for your income. Is your income returning the favor by working hard for you? If not, the fault may be yours. Because your money is always glad to go to work if you'll give it an opportunity . . . and take measures to launch it on a career. Among other possible measures, consider these:

Measure 1: If you own your share of American business you'll have a chance to prosper as America prospers. You *can* own your share, you know, by owning common stock on the New York Stock Exchange. And you don't have to be rich: two out of three shareowners have incomes under $7500 a year.

Measure 2: But when you invest, be cautious. Don't go for tips or rumors. Remember that the prices of many things fluctuate and stocks are no exception. A company may not grow and it may not pay dividends. So get facts about companies before you invest.

Measure 3: Talk to a broker with a Member Firm of the New York Stock Exchange. He's there to serve you in the buying and selling of securities. The money you invest should be money left over after bills and family emergencies are provided for. Your broker will help you plan an investment program to fit your needs and pocketbook. Perhaps he'll recommend stocks or bonds or both:

Measure 4: You can select stocks with the idea of getting dividends to increase your income and help you keep pace with any rise in the cost of living . . . or with the idea of getting good growth in the value of your investment. And remember, good stock investments may provide income after you've finally said goodbye to your job.

Measure 5: Consider starting a Monthly Investment Plan, through which you can invest in modest amounts regularly on a pay-as-you-go basis. This method is described in an informative little booklet, "DIVIDENDS OVER THE YEARS," which lists more than 300 stocks on the New York Stock Exchange which have paid dividends every year from 25 to 108 years. This booklet is free so...

Measure 6: Drop in at the nearest Member Firm of the New York Stock Exchange for your copy. Or send the coupon now — before you forget it. Give your money a chance to work for you.

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Books of the Year

C. P. Snow

HOMECOMING

Called "a literary phenomenon without parallel in our time" *(Chicago Tribune)*, C. P. Snow is a major English novelist whose earlier book, *The New Men*, won international acclaim. *Homecoming*, his finest and most moving work, is the story of a Public Man's private life—his unhappy marriage and happy love affair at a critical time in his career. "He has written an astonishingly revealing record not only of the inner government of Britain but of the inner secrets of the governors."—*Gerald Sykes*, N.Y. Times Book Review $3.95

THE Marjorie Rawlings READER

Selected and Edited, with Introduction, by *Julia Scribner Bigham*. The best of the writings of Marjorie Kinnan Rawlings, Pulitzer Prize winning author. There is something from almost every one of her books: the complete novel, *South Moon Under;* generous sections from *The Yearling* and *Cross Creek;* short stories from *When the Whippoorwill* and three stories published in book form for the first time. A lovely gift for all ages. $5.00

Maurice Druon

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Superior historical fiction—by the author of *The Film of Memory*. Here is love, intrigue and chilling horror in the last months of the reign of Philip IV of France. As the Renaissance's "Iron King," he was the founder of French nationalism and scourge of the papacy—a man who would commit any brutality in the name of the state. $3.50

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holder to enter any bookstore in the country absolutely free of charge.

BE YOU A CASANOVA or a recluse, there are new facets to a woman's character that you can pick up from Richard Armour's "It All Started with Eve" (McGraw-Hill), a punorama of such diverse *femmes fatales* as Eve herself, Delilah, Cleopatra, Lucrezia Borgia, Mme. de Pompadour, and Queen Victoria. Armour begins at a leisurely pace, but finishes in a Mata Hurry. You'll never know what a ribbing Adam really took, what made Samson run, or how Theseus, weary of fighting the Minotaur—not to mention the *Merrimac*—abducted Helen of Troy until you consult Armour, toujours l'Armour. Richard also reveals that Cleopatra seduced Caesar by singing him "Alexandria's Rag Time Band" and that after Catherine the Great's lover Potemkin had an eye gouged out at Orloff's he simply bought a black patch and doubled his income, posing for shirt advertisements. . . . Another timely and highly amusing cornucopia of helpful hints to harried husbands is Edward Streeter's "Merry Christmas, Mr. Baxter" (Harper). Trying to persuade the little woman to cut down on useless gifts to boring acquaintances, or Christmas cards to dullards you met on a cruise ship in 1931? Don't waste your time, counsels the resigned Mr. Streeter. The more you fuss the more you'll spend in the end. Furthermore, you'll catch the fever yourself about noon on December 24!

I HEREBY thank sincerely all the TRADE WINDS readers who have been thoughtful enough to write that they laughed over my new book of stories, "The Life of the Party" (Hanover House). Ben Grauer, the TV commentator, actually went to the bother of sending to me in Mt. Kisco a live, bleating black sheep. The card attached read, "Bet you never herd this one!" —BENNETT CERF.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1181)

ALICE (CLEAR) MATTHEWS:

(AT THE TOMB OF THE) UNKNOWN SOLDIER

What paradox is this that who lies here
Anonymous in death, most honored is, . . .
In weighty tribute, while the named who lie
In far-flung places know but wind and sun? . . .

So to them, named and nameless, let us go,
And sue for peace as we stand grateful there.

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MEYER LEVIN'S COMPULSION

This new novel, suggested by the Leopold-Loeb murder case, was published October 29th. First edition was sold out within 2 days. Second and third printings, bringing the total to 80,000, will be off press and in the stores as you read this announcement. *$5*

GUY ENDORE'S KING OF PARIS

Already in its 2nd printing and 60th thousand—the bestselling, larger-than-life novel about Alexandre Dumas. *The New York Times* says, "Dumas himself would have been proud to have written it." A Book-of-the-Month Club Selection. *$4*

HELEN HOWE'S THE SUCCESS

The Herald Tribune calls Helen Howe's new bestseller "the most searching and effective of her novels." John Mason Brown says it's "brilliant and perceptive." *Boston Herald* calls it "a novel of real quality. Wise, provocative, entertaining." *$3.95*

SIMON AND SCHUSTER

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The Saturday Review
NOVEMBER 17, 1956

THE RISE AND FALL OF HORATIO ALGER

The Anatomy of Success

SUCCESS! What does it mean? The great artist wants to Succeed as much as Babbitt; the man who denies Success most likely will come to regret it when it's too late; the man who gets Success always wants more. But, in its widest connotation, Success is the quality that annexes continents and penetrates atoms; certainly it's the Great American Virtue. Perhaps its feeblest and funniest prophet was the legendary Horatio Alger, inventor of the Self-Made Man (or Boy), whose peculiar form and formula are dissected here by Marshall Fishwick, associate professor of American Studies at Washington and Lee.

By MARSHALL FISHWICK

> Strive and Succeed, the world's temptations flee
> Be Brave and Bold, and Strong and Steady be.
> Go Slow and Sure, and prosper then you must
> With Fame and Fortune, while you Try and Trust.
> —HORATIO ALGER, JR.

SCRATCH the glistening surface of the American dream and you will find, not far beneath, the American tragedy.

Many examples come to mind—none more poignant than that of the man who made the success story into a formula for millions but never understood it himself.

His name was Horatio Alger, Jr. His own story is more intriguing than any of his heroes', and reveals more about American life. Born in 1832 of old Massachusetts stock, Horatio was the first son of a stern Unitarian minister who was a walking "blue law." Sunday after Sunday he damned human activities which lead to enjoyment and prescribed as remedies generous doses of self-denial. His son heard, and believed. At Gates Academy and Harvard College he became known as "Holy Horatio." He was definitely his brother's keeper.

His life at Harvard was filled with crises. The sin his classmates indulged in was not only original; it was unbearable. Even the Cambridge landladies contributed to his unrest. One winter evening his own landlady appeared at his front door in her negligee. "I might have seen her bare," he wrote in his diary, "but I did not look." He moved instead.

He was not a good student. Confused and unhappy, he persuaded his parents to let him spend a winter in Paris. There he learned things which had never been explored in his Massachusetts adolescence. He looked. His Paris diary contains two lines more worthy of immortality than all the others in the Alger canon:

> I was a fool to have waited so long. It is not nearly so vile as I thought.

With cold Massachusetts came sober sanity. He repented and decided to become a Unitarian minister like his father. Once again he was miserable and moody, and once again he headed for the Big City. This time it was New York, where in 1866 he

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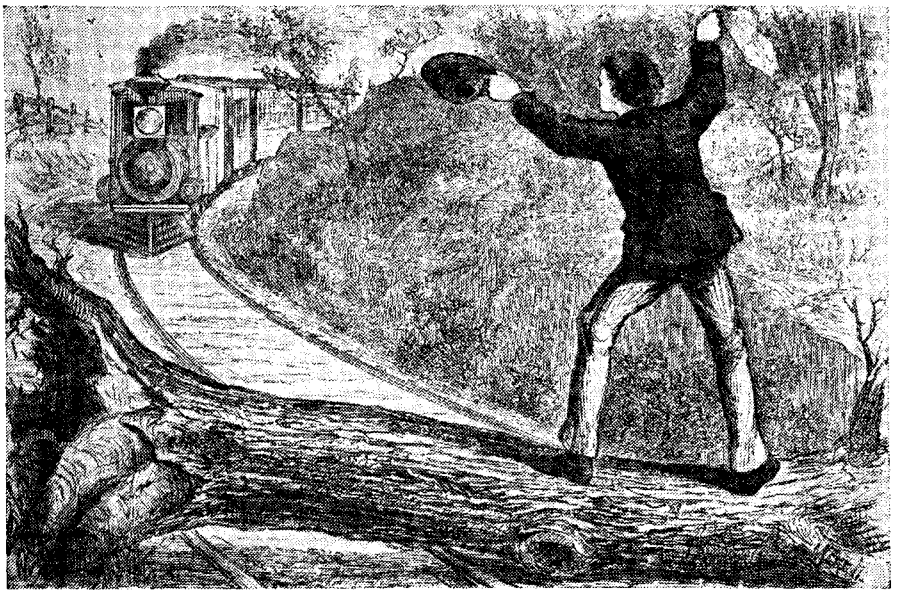

—*Illustrations from Culver.*

"Robert Saves the Train"—"there is always room on top."

took a job writing juveniles for William Adams ("Oliver Optic"). Basically intelligent and facile with words, Holy Horatio learned his trade quickly. He had not mastered life, but he would master words.

Adams was a good teacher who showed him how to capitalize on current political reputations. Alger's development can be followed in titles like "Webster: From Farm Boy to Senator"; "Lincoln: The Backwoods Boy"; and "Garfield: From Canal Boy to President." The last of these was rushed through in thirteen days, so that the publisher could have it on the streets before Garfield died. Having proven his skill in this area, Alger turned to fiction, where he would be free of the tyranny of facts and research. He not only got into the new field of "self-made men" novels; he captured it.

In the next thirty years he turned out 135 novels which sold an estimated 20 million copies. The books were not carefully constructed, but they were readable. The literary critic scorned them, but the historian noted that, good or bad, they were becoming dicta for an America full of self-risers.

ALL of his stories are basically the same. They go something like this:

I am a sturdy lad. I know I can climb the golden ladder with only my talent and talons to sustain me. My hope rests with my pluck and luck. True enough, my father has been killed, and my dear mother takes in washing. As an honorable son, I sell papers in rain, sleet, and snow. Neighborhood bullies pick on me, but there's always a cheery gleam (not fostered by booze, you may be sure) in my blackened eyes when mother washes them at night. We say our prayers together and wait—for we know there is always room on top.

Yes, I could seek better prospects. But being a sturdy lad I can never desert my ailing mother, who writhes in pre-penicillin pain. Then the tide turns! One day, as I sell my papers, I find a wallet which Rich Man has dropped. Shall I keep the money and buy mother much-needed medicine? No. Innate honesty has its way, and I take the wallet to Rich Man's house.

The door is opened by his lovely blue-eyed daughter. Could this be love? Apparently not. For my clean (but ragged) clothes bring a sneer to her imperial lips. Still, I know she is Good Beneath. One day she will appreciate all three of us (me, my pluck, and my luck).

As I back away from the house (she must not see the patch in the seat of my pants) her father and his walrus mustache come in. His face lights with joy as he sees the wallet. The grin broadens as he snatches it from my hand, counts the money, and finds it all there. "You will be rewarded, young man," he says, putting a shiny new dime in my hand. "Come by my office and we will see if we can find a place for you at the Bottom of the Ladder."

Young Venus thaws a bit at this. In her mind my patch starts to disappear. But I must be Steady and True. Reluctantly and nobly I reply, "You are kind, sir, but I cannot come. My mother is alone, sick. She needs me more than you."

She does not need me for long. Her gallant heart gives out over the scrubbing board. She goes to her just reward knowing I have been tried and true. With her last gasp she urges me to take Rich Man's job. I do. As office boy I carry papers, trim pencils, and yearn for the alabaster daughter. I am always on time, cheery, and plucky. I move quickly up the Ladder.

My chief competitor is a flabby, foppish young man of Social Position. He does not believe in the open market-place. He wants not only the junior partnership, but also the white goddess. My job is to foil him.

So I watch him closely and discover (by pluck and luck) that he's a secret swindler. At the climax, when he is cornered, he resorts to fisticuffs, but in vain; for I live clean and he smokes. Rich Man's fortune is saved and mine is won. I get the promotion and the girl.

She is something of a prig and a bore—but not nearly so priggish as her husband. Now we are keepers of respectability and masters of all we survey. I take over Rich Man's business. The stork brings the necessary number of heirs. And we live Happily Ever After.

Ridiculous? Incredible? Many former Americans and some present ones do not think so (if, of course, the burlesqued version is told straight). Time has transformed but not destroyed the rugged image of the Self-Made Man. Detractors have ridiculed him in vain. He still shouts "Invictus," clutches his Horatio Alger novel to his breast, and plunges into the big bull market. He is, and has long been, the nation's *beau idéal*. No hero has a more realistic grip on glory. It can be checked by any certified public accountant.

In the last third of the nineteenth century Alger's novels continued to appear, not in single volumes but whole series—the "Ragged Dick," "Tattered Tom," "Brave and Bold," "Luck and Pluck," "New World," "Way to Success," "Campaign," "Atlantic and Pacific."

Because he often wrote two books simultaneously Alger sometimes got his characters mixed up. Hence Grant Thornton disappears mysteriously from chapter IX of "Helping Himself," only to pop up and thrash a bully in chapter XIII of "Hector's Inheritance." Did Alger's readers mind? Not at all. To them an Alger novel was as much a part of the scheme of things as apple pie, corn-on-the-cob, and Republican depressions. He never let them down. Even as a novel was being written some real-life American of Alger's day would be living the legend the books glorified. Henry Ford was thinking of setting up his own shop; Buck Duke was peddling his first plug of tobacco; Thom-

(*Continued on page* 42)

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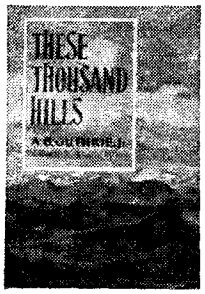

SR's *Book of the Week:*

"THESE THOUSAND HILLS"

Author: A. B. Guthrie, Jr.

By CARL CARMER

THE author of "The Big Sky" and "The Way West" assumed much greater difficulties than either of those admirable books presented to him when he chose to write "These Thousand Hills" (Houghton Mifflin, $3.95). With the earlier works A. B. Guthrie, Jr. had the advantage of a detailed knowledge of materials not generally known and could depend on the curiosity of his readers to enhance his narratives. This latest of his products begins in the 1880s, and his young hero's first action is leaving his Oregon home to join a Pendleton outfit bent on trailing cattle from Boise City to Fort Benton. In other words, Mr. Guthrie faced the challenge of writing a "Western," the basic materials of which are known to almost every American over the age of five.

That he has produced a highly readable novel under these circumstances is further proof of the fact demonstrated by his earlier books—that he is a novelist of stature. It would almost seem that he has welcomed the familiar scenes of a nationally accepted formula for the purpose of demonstrating what a gifted artist can do with them. By taming an unbreakable broncho, twenty-year-old "Lat" (Albert Gallatin) Evans wins not only the respect of his fellows but the horse itself. Racing this mount against a swift Indian steed he wins a stake big enough to allow him to acquire a ranch.

At Miss Fran's Parlor House in Fort Benton Lat has felt an irresistible attraction for Callie, one of its occupants, slim, blonde, and more than a little discriminating for one of her profession. When Tom Ping, his partner and best friend, marries one of Callie's associates, however, Lat protests and Tom breaks off the friendship. Years later Lat realizes the snobbish intolerance of his holier-than-thou attitude, confesses to his wife his past relationship with Callie, and when the girl is about to be tried for murder offers to give public testimony to her innate goodness. Her flight with her Negro servant (the real murderer) relieves him of this sacrifice of his good name, however, and he faces a distinguished future, wife and child at his side, as a leading citizen of the Northwest.

Mr. Guthrie has chosen to pepper this narrative with customary ingredients of the Western. Captured by Indians, Lat wins release by saving the chief's son from death by blood-poisoning. Attacked by a big and powerful villain, Whey Belly Hector, he defeats him in violent physical combat. A member of a posse, he witnesses the hanging of two cattle-rustlers but saves the life of his old friend, Tom Ping, who was one of the gang.

Unattended by Guthrie's skills this plot structure seems as worn and conventional as most of those adopted by lesser writers. But picturesque and flavorful dialogue, crisply outlined characterizations, unusual understanding of human motives, amazingly comprehensive knowledge of the folk and their ways, ever-weighing suspense, constant humor, and the poetic use of natural backgrounds, render this Western so compelling that it is hard indeed to set aside until it has been devoured.

Typical of Mr. Guthrie's style is a passage that reads: "The moon came up like a Christmas orange and climbed the sky and changed into a silver dollar, bright on the land, bright on the rifles and revolvers, on the taffy coils of new rope held by saddle straps. As they struck the rougher country the moon squeezed out among the westward mountains, and darkness closed in like a hand, shutting out the mountains and the skyline and the stretching snow and all except a star and the half-imagined glimmer of a circle underfoot. By and by, like a wound, the east showed a spatter of red."

"These Thousand Hills" belongs on the shelf that contains the very best of its ilk—Owen Wister's "The Virginian," Walter Van Tilburg Clark's "Oxbow Incident," Alan Le May's "The Searchers." Needless to say, it will make an extraordinary motion picture if surrendered into the hands of one of the more able and imaginative of Hollywood directors.

THE AUTHOR: The soul of a novelist lies frustrated in the bosom of many a newspaperman, making him yearn for just the kind of free-lance life that Albert Bertram Guthrie, Jr. now leads. Any journalist who feels that he is wasting his word-skill on headline-juggling and reporting high-school graduations can take heart from the career of the affable fifty-five-year-old author of "These Thousand Hills."

—*Titter Studio.*

After twenty years in every editorial job from reporter to executive editor on *The Lexington* (Ky.) *Leader* "Bud" Guthrie got a Niemann Fellowship (meant to allow seasoned newspapermen a year or so of advanced university study) and went to Harvard. There, under the tutelage of Theodore Morrison, whom Guthrie calls "the best writing teacher that ever was," he finished "The Big Sky." The success of this authentic story of the pioneer West enabled him to give up newspaper work permanently, and eventually to give up his teaching of creative writing at the University of Kentucky. He moved back to the Montana of his boyhood, and began to dig deeper into the lore of the "cattle kingdom" that has been the setting of "The Way West" and "These Thousand Hills."

His sure sense of the reality as distinguished from the myth of this rugged land was bred in him from the age of two when, shortly after the turn of the century, his father moved the Guthrie family from Bedford, Ind., to the little town of Choteau, Mont. Bud started in the newspaper business as a printer's devil on *The Choteau Acantha*, and after a succession of jobs as a ranch hand, truck driver, and laborer went to *The Lexington Leader* as a reporter. He now happily divides his time between Choteau in the summer and Great Falls in the winter, and divides his attention among his family (three children), his writing, and his duties as an unsalaried member of the Montana State Board of Education, charged with the task of improving standards in the state's schools.

So, take heart all you journalists who would be novelists—you can be free. And you can do it, as Guthrie has done it, without writing what he calls "gun-and-gallop" Westerns.

—THOMAS E. COONEY.

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Gay Truths

***"Further Fables for Our Time," by James Thurber** (Simon & Schuster. 174 pp. $3.50), is another collection of stories about animals for the instruction of men, the work of a master of the untutored-cunning line.*

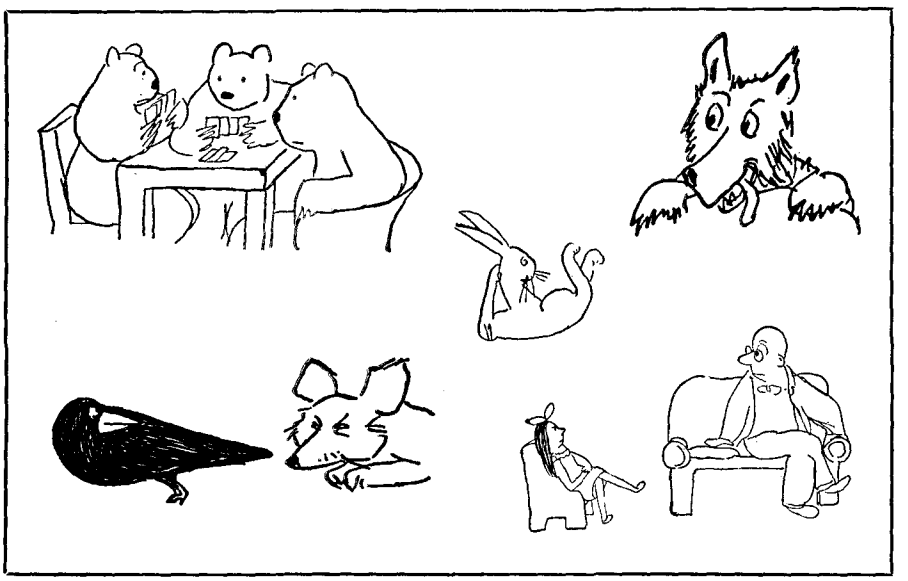
By Ben Ray Redman

THE fable has been a lively form of expression from the days of Aesop on the Aegean to the nights of Dwight Fiske at the piano; and behind Aesop stand the fabulists of India, China, and Tibet, while ahead of Fiske there lurk, perhaps, the fabulists of One World. Meanwhile there is Thurber, James Thurber of the untutored-cunning line and the naive-sophisticated phrase, who, having given us "Fables for Our Time" some years ago, now gives us "Further Fables for Our Time."

Heir to an old tradition, he practises his art in its purest form, according to the rules laid down by Dr. Johnson, who declared: "A *fable* or *apologue* seems to be, in its genuine state, a narrative in which beings irrational, and sometimes inanimate (*arbores loquuntur, non tantum ferae*), are, for the purpose of moral instruction, feigned to act and speak with human interests and passions." Only occasionally do human beings poke their noses into Mr. Thurber's world of fable, a notable instance being that of the little girl who, being asked by her godfather to choose whatever she wished from a lavish variety of gifts, made answer: "I want to break your glasses and spit on your shoes."

The spokesmen of Mr. Thurber's wisdom, and his specimens of folly, are mice and crows, butterflies and bears, bats and wolves, oysters and ostriches, geese and crickets, frogs and tigers, cats, hens, moths, and other "irrational" creatures. The fables that involve them are written about animals, but for men, and to them are appended morals of differing degrees of pungency, *e.g.*, "Love is blind, but desire just doesn't give a good goddam." . . . "It is better to have the ring of freedom in your ears than in your nose." . . . "Who would avoid life's wriest laughter should not attain the thing he's after." . . . "*Chacun à son goût* is very, very true, but why should we despise the apples of other eyes?" Frequently, however, the best morals are to be found in the bodies of the fables themselves, one of my favorites being the remark of an aged ostrich: " 'Man is flying too fast for a world that is round,' he said. 'Soon he will catch up with himself in a great rear-end collision, and Man will never know that what hit him from behind was Man'."

Mr. Thurber's lucid prose is a pleasure to peruse. His stylistic changes of pace and his verbal legerdemain—tricks pulled off with the deadest of pans—are a delight to observe. He is expert at twisting old commonplaces into fresh, amusing pretzels of meaning, and no one knows better than he how to put a new biting edge on old saws. His manner is always light, his reflections are often grave, his matter is timeless—despite his title. The reader who can laugh his way through "Further Fables for Our Time" without sometimes bringing himself up with a start to ask "Who's laughing?" will prove himself a dimwit, indeed. This is a book that can be swallowed whole, but it is best savored bite by bite.



—From "Further Fables for Our Time."

London Bohemians

***"The Doves of Venus," by Olivia Manning** (Abelard-Schuman. 313 pp. $3.50), is the story of Ellie, an eighteen-year-old girl who comes to London to make her fortune and the adventures that befall her there.*

By Hollis Alpert

OLIVIA MANNING'S "The Doves of Venus" is so expert a novel that the wonder is why we have not heard of the writer in this country before. Miss Manning is an Englishwoman who in her own country has published five novels ("The Doves of Venus" is her latest) and a volume of short stories, but nary a word, before this, has appeared here. Have the literary scouts been asleep, or devoting too much time to pursuing existentialists, teen-age marvels, and gloomy outsiders? At any rate, here at last is Olivia Manning, and it's time to get to know her.

Whom is she like exactly? Well, she isn't quite Elizabeth Bowen, although sharing some of that writer's sensibility, and not quite like Margaret Kennedy, though she writes with charm, and she isn't as caustic or satiric as a few other English lady writers who might be named. There is no pretension in her writing, and no bitterness—and yet her view of life is not in the least warped with sentimentality, although love is largely the subject of this book, as the title might indicate. I think what she is mainly is a solid professional, concerned with keeping her story interesting, her characters real, and her attitudes mature. She can evoke pity, describe the shame and the reality of poverty, and she can be delightfully entertaining. A light novelist? By no means. Let us say she is a modest novelist, in the sense that she keeps her aims fairly small and circumspect. Having circumscribed her subject she proceeds to reveal it with deftness and near-perfection.

The most charming and moving portions of the book tell of an eighteen-year-old girl, Ellie, absolutely dedicated to making a place for herself in London after leaving the small town of her family. Ellie has no grandiose ambitions. She wants love and a little career. She thinks of herself as an artist, but she is a very poor artist.

What she does have is freshness, youth, and courage. She survives a chilling affair with an older man who is in the habit of wandering restlessly from one woman to an-

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other, loses the job that gives her the chance to stay in London, and at last is rescued by a fairly decent member of London's bohemia. At nineteen she sees the grubby life of bohemia as exactly what she has aimed for, but all the same has managed a certain dignity and made a big step towards womanhood.

While she climbs the ladder of love she crosses paths with an aging beauty who is descending regretfully. Their two lives are interwoven delicately and ironically, both centering for a time around the same man, and while they meet and pass each other, like unaware travelers, some of the contemporary life and society of London is exposed. Miss Manning observes this life sharply. We are taken inside a pseudo-artistic "antique" factory, the home of a peculiar countess, the cafe world of hack journalists, homosexuals, and artistic pretenders of one sort and another. Miss Manning is neither particularly kind to these people nor embittered. Her humor is tinged with a touch of acid and a touch of benevolence. We see through the wide, impressed, inexperienced eyes of Ellie and through the bitter, tired eyes of Petta.

Miss Manning is content with an exterior view of the men who pass through the lives of the two women. But if you aren't given all the means to understand what makes them as they are, she has made up for it with touches of observation and wisdom. She has written, after all, a comedy of life, not a tragedy. What "The Doves of Venus" demonstrates is that Olivia Manning is one of today's most literately entertaining writers.

TIRE FANTASY: In **"The Rancho of the Little Loves"** (Knopf, $3) Robert Nathan, who has written some nineteen novels of varying quality, has given us an imaginatively impoverished sentimental fantasy whose chief charm is its title. The materials are a simple and pure-hearted little prostitute, a sad European hotel headwaiter who loves her and is her only client, two venerable saints (one only slightly wiser to the ways of Las Vegas, Nev., in the mid-twentieth century than the other) who have left Heaven to perform an earthly mission, and a group of gangsters (not really mean ones) who have hatched a plot to rob the hotel's gambling casino on Christmas Eve.

The story's target is that tender fiber in the heart of everyone who knows that fairy tales are not necessarily for children only. But the sort of ammunition described in the paragraph above has been used once

(*Continued on page* 40)

THESE BOOKS HAVE MADE NEWS

It is an eloquent testimony on the character of the present literary season that the books currently most widely read and discussed have not attained these distinctions for their qualities as literature. Two cases in point and the reasons for their place in the spotlight:

A pseudo-scientific book entitled "Arthritis and Common Sense," by Dan Dale Alexander (Witkower Press, $3.95). Until last month a Hartford, Conn., bookstore proprietor named Witkower has seemingly had the right to chortle over the dramatic success of this best-seller—a book which purports (by recommending a diet of oils for lubricating sore joints) to help the ten million Americans who now suffer from arthritis. But then the Federal Trade Commission stepped in. Its charge: That Mr. Witkower's and author Dan Dale Alexander's advertisements for the book were fraudulent. In addition, some interesting facts about the book's origins (and its dubious value) were reported. First, publisher Witkower had been no publisher at all until he met author Alexander early in 1951. Forming a partnership with the author (a partnership which probably netted Mr. Alexander a higher percentage of profits than most authors receive), Mr. Witkower and author Alexander began promoting the book over TV. Secondly, the book gathered real momentum when Peter Lind Hayes, who was then substituting for Arthur Godfrey on a high-rated nationally televised program, mentioned that his mother had been benefited from it, thereby evoking telegraphed orders for copies from all parts of the land. (*Total sales to date: 545,000 copies*). Thirdly, Mr. Alexander, though he is billed as a Ph.D. on the book's dust jacket, actually received his degree from what has been called "a London diploma mill" and is by no means medically qualified to recommend any treatment for arthritis. Fourth, doctors have long known of dietary changes which can aid *but not cure* some types of arthritis. Said publisher Witkower of the FTC charge: "I guess it's the doctors who are behind all this trouble." Actually up till now the book had received scant notice in the country's medical journals. Of the few professional reviews of it the one in the *Journal of the Medical Society of the State of New York* was typical. Said it: "There is little if any scientific foundation for [the] theories or mode of therapy. The book contains . . . double-talk . . . is poorly written, contains numerous misstatements of fact, and is to be condemned as misleading and potentially harmful." Meanwhile, as the FTC hearings were being held, thousands of suffering arthritics were probably no nearer to a cure for their troubles than they were before buying a copy of "Arthritis and Common Sense."

A pseudo-scientific tale entitled "The Search for Bridey Murphy," by Morey Bernstein (clothbound, Doubleday, $3.75; paperbound, Pocket Books, 50¢). Ten months after publication this highly publicized account of the supposed revelation through hypnosis of the reincarnation of a nineteenth-century Irish lass named Bridey Murphy into a present-day Colorado housewife named Ruth Simmons has reached the pinnacle of its career. It has sold 160,000 hard-cover copies to gullible American readers, has sold 684,785 more in the paperbound edition, and has been made into a soon-to-be-released Paramount movie. But its myth has also been exploded, as *SR* predicted that it would be in an article last spring (*SR* March 10, 1956), for two *Chicago American* writers have discovered that a lady named Bridie (*sic*) Murphy (now Mrs. Anthony Corkell) was a neighbor of Mr. Bernstein's hypnotic subject, Mrs. Simmons, during Mrs. Simmons's childhood and that the former Bridie Murphy frequently regaled the impressionable youngster with stories about nineteeth-century Ireland—a childhood experience which would convince Mrs. Simmons under the influence of hypnosis that she herself had been Bridey Murphy.

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Ten Years of Tension

"The World in the Postwar Decade: 1945-1955," by J. Hampden Jackson *(Houghton Mifflin. 206 pp. $3), is a scholarly Briton's account of the years since the war. Quincy Howe, our reviewer, is the author of "A World History of Our Own Times."*

By Quincy Howe

MILITARY historians and memoirists in great numbers have covered the history of our century's two world wars. Others have combined military and political, cultural and national, personal and narrative history in endless variations. J. Hampden Jackson, who pioneered in the field of contemporary history some years ago in "The Postwar World: 1918-1934," again takes the great globe as his province in "The World in the Postwar Decade: 1945-1955." As before, he concentrates on political history during a postwar—or is it prewar?—period.

Mr. Jackson views the world as a liberal British empiricist, and as he sees it two issues overshadow the decade just behind us. He therefore has not written a chronological account of those years. Instead he has divided his book into two major sections. The first deals with Soviet-American rivalry which began as a partnership and ended in a cold war that split the world. The second major section deals with "the nationalist movement for independence in countries which were dominated politically or financially by the white man." He calls the triumph of Communism in China "the most important single event of the postwar decade." A short closing section, "The Great Powers at Home," touches briefly on a few recent trends inside the Soviet Union, the United Kingdom, and the United States.

Only an encyclopedia could present more facts in less space. And yet the very detachment with which Mr. Jackson presents his facts carries more conviction than the passion of most special pleaders. As a world historian of a decade of unprecedented change he accepts these changes in a spirit that will enrage ritualistic radicals and conservatives alike. Of a spirit that pervaded the Potsdam Conference he writes: "If only for their secrecy over the atomic bomb, Stalin had reason to distrust his Western Allies. If only for his conduct in Poland, the Western Powers had reason to distrust Stalin."

Just as Mr. Jackson recognizes the fears and suspicions of the Soviet leaders as permanent facts in the political life of modern Europe, so he faces up with equal frankness to the permanent significance of the Communist conquest of China. "Looked at from the point of view of 1955 the first six years of Communist rule seemed a blessing to the Chinese people. Compared with Kuomintang rule it was incorrupt, purposive, even lenient. It had followed the Three Principles of Sun Yat-sen without deviation, although with Marxist road signs. Nationalism had triumphed: China was now wholly for the Chinese."

But Mr. Jackson writes with equal sympathy for the United States during these same years. He criticizes those Europeans who ask "the Americans to adapt themselves in half a decade to a role which Britons had taken half a century or more to understand." In 1955 he describes American influence in the world as "still superficial" but "singularly benign." And his closing sentence reads: "No other preponderant Power had acted so moderately in its newly realized might, had forced its rule or ideas on so few foreign people, or had been so enlightened in pursuing its self-interest." Which is perhaps the highest praise that so pragmatic a Briton as Mr. Jackson can bestow.

How many American readers will respond to Mr. Jackson's historical efforts as warmly as he has responded to our national efforts remains to be seen. His book will surely earn an honored and permanent place for itself in school and college courses on current events. Nowhere else will the student find so much information so clearly and helpfully presented. Adult experts in world affairs, both amateur and professional, will also find it of unique value. And his colleagues in the field of contemporary history will be drawing on his researches, with or without credit, for years to come.

'TWAS ONLY YESTERDAY: The pictures on the opposite page are a little like old popular tunes, the resurrection of which brings back memories from the not-too-distant past. They all come from a book entitled **"Days to Remember,"** by John Gunther and Bernard Quint (Harper, $5.95), which covers in lively pictures and running text practically everything of note that happened in America (and frequently in other parts of the world, too) during the years 1945 to 1955. The book begins with the picture at top left in which five jubilant G.I.s, gathered around a radio at a place called Pearl Harbor, hear the news of the Japanese surrender, and it ends with the picture of a new-born American baby, 1955 model. Between these two extremes it also takes note of such important matters as these: the Truman-Dewey Presidential campaign, the Korean War, the death of Stalin, the prowess of a Russian lady shot-putter (left center), the decade's trend toward the one-class suburb, the yogi exercises of the composer of a song entitled "Nature Boy," and the marital troubles of two girls named Doris Duke and Barbara Hutton. Other interesting matters covered in its pages: the high cost of living for housewives, husbands, and other citizens; the prevalence of detective stories written by a man named Mickey Spillane; the popularity of a game called Scrabble, and of a deodorant loaded with chlorophyll; the advent of a musical-comedy star named Ezio Pinza, the Dixon-Yates controversy, and, in its last pages, the decision of a World War II general-becomes-President to run for a second term. Moreover, all these events are also described in a running text by Mr. Gunther (of "Inside" fame) that moves right along like a newsreel commentary (and makes use of the same sort of innocuous editorializing which is usually to be found in newsreels) and in immensely active photographs (though these, which were derived largely from the files of *Life*, tend also to create more the effect of a newsreel than of a well-organized book). Despite its newsreel quality however, "Days to Remember" will probably rank high this season among the selections made by those Christmas shoppers who like to purchase their gifts in the nation's bookstores.

—GEORGE DALEY.

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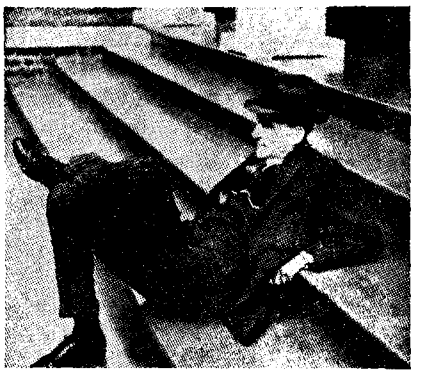
A Nostalgic Look at a Decade

—*Wide World.*

1945: The news of the Jap surrender.

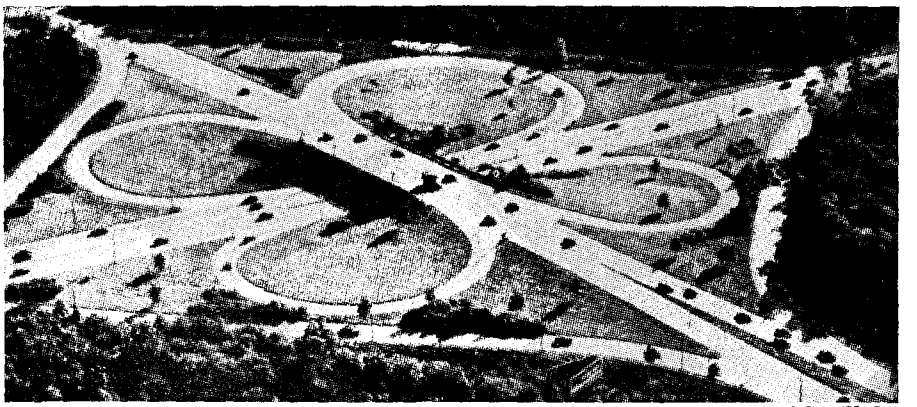
—*International.*

1945: World War II allies shake hands.



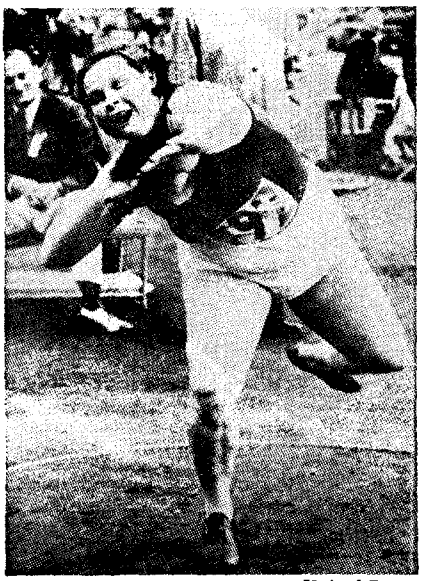
—*Ford Motor Company Archives.*

1947: Enigmatic Henry Ford I died.



—*Standard Oil Co. (N. J.)*

1955: Highway cloverleaf helps to unsnarl the decade's growing traffic problem.



—*United Press.*

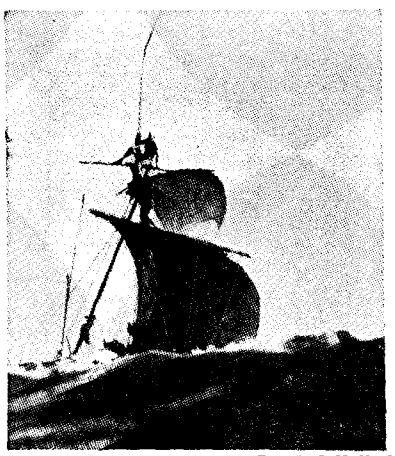
1952: Russian lady makes Olympics bid.

—*Wide World.*

1951: Ike learns of MacArthur dismissal.

—*Wide World.*

1950: Mr. Dulles visits South Korea.



—*Rand McNally.*

1948: *Kon-Tiki* heads across the Pacific.

—*Wide World.*

1948: Oregonians welcome candidate Dewey.

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Reflections of a Mature Man

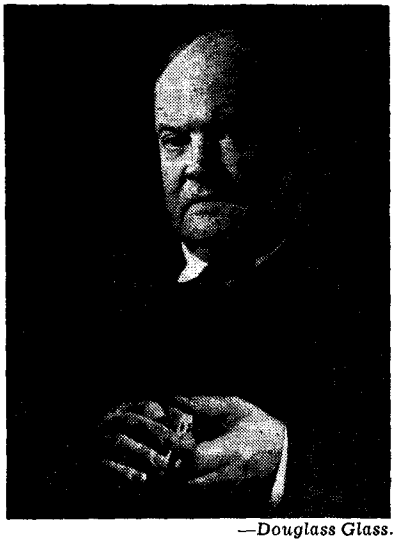
"A Piece of My Mind," by Edmund Wilson (Farrar, Straus & Cudahy. 239 pp. $3.75), is a collection of papers by a distinguished literary critic on subjects ranging from religion to sex.

By Joseph Wood Krutch

OURS is the age of the expert on the one hand and of "the common man" on the other. We tend to consider the opinions of both important almost as though we believed that knowing either everything or nothing about a given subject was the best qualification for passing a significant judgment upon it. But we pay very little attention to what used to be called the "well informed," "well read," "well educated," or even "intelligent" layman. At certain times, during the eighteenth century for instance, he was usually regarded as the bulwark against both ignorance and fanaticism because it was supposed that he knew more than the common man and could take a wider view than the specialist. We, however, do not take him seriously. He is neither expert nor common.

Because I think we are wrong I find very interesting books like Edmund Wilson's "A Piece of My Mind," in which a mature man who has spent his life in study and thought expresses his opinion upon a wide variety of subjects of general concern. Mr. Wilson is not an expert except on literary matters, with which he is here only infrequently occupied. Even more obviously he is not a common man. And it is just because he is neither that the kind of person who reads this kind of book ought to find what he has to say intelligible and interesting. The sections are short; most of them appear to have been recently written, though one dates back to 1925; and the scope is wide. There is not much about either politics or economics, with which the author was once much occupied, but the topics range from religion in the modern world through American vs. European civilization, the teaching of literature and the languages, how it feels to be sixty, and (of course) sex.

Though there is no attempt at system, the opinions are sufficiently consonant with one another and fall enough into a pattern to make at least this generalization possible: they are the product of a mind too informed and too skeptical to accept the clichés of either liberalism or reaction and too critical to propose easy solutions. Discussing religion in the modern world Mr. Wilson refuses to dodge the either/or aspect. Either God is the transcendental power the word clearly implies or the word should not be used at all—certainly not merely to affirm a vague conviction that the universe is not explicable in terms of a simple machine. Christian ethics imply indifference to comfort, prosperity, health, and even survival; unless we assume that indifference it is meaningless to pretend that we are Christians—and Mr. Wilson is not indifferent. Though he was to some extent involved in both world wars, he is essentially an isolationist because he believes that the ultimate cause of war is neither economic nor moral but an instinct inherited from a remote past and because he believes also that neither world war accomplished any useful end. Unlike many intellectuals, he refuses to accept the usual European overvaluation of its own civilization or its undervaluation of ours. If he has to choose he will take bathrooms rather than cathedrals. An astonishing number of talented and famous Europeans seem to have made the same choice no matter what they say, and they have made it because they recognize that despite all anyone may say about American barbarism it is in Europe that the new age of barbarism has actually begun.



—Douglass Glass.

Edmund Wilson—". . . [no] easy solutions."

> In 1917 [he writes] we had been saving Europe from the Germans; in the Forties we had been saving it from the Germans again; we shall presently be returning no doubt—unless our mentality changes—to rescue it from the Russians. But the more we save Europe from the Huns and Goths the more wretched she seems to get. Was she really proud and splendid in our youth?

As for Russia as Cartier-Bresson's photographs reveal it:

> The men and women on the streets of Moscow seemed not to have changed in the least since I had been there twenty years before. They looked just as amorphous, stunted, badly cared for and badly dressed. They appeared just as much at sea, just as lacking in self-assurance, just as little as if they had any grip on the society in which they lived, any share in the direction of their lives.

PERHAPS because of his recent concern with the Dead Sea Scrolls there is quite a little in this book about both Jewishness and Hebraism. In fact, one of the best pieces throws some curious lights on the Hebraizing tendencies of the Puritans and the obsessive awareness of Jews (ambiguously pro- and anti-Semitic) exhibited by some of their distinguished descendants. Another is a sort of parable presenting the dilemma of the Zionist who does not really want either to return to Israel or to accept Hebraism as truth rather than poetry.

Undoubtedly there are many to whom Mr. Wilson's views will seem pretty bleak. They will certainly not please radical optimists who believe that the distresses of mankind are about to be resolved or at least are resolvable if only we adopt this policy or that. There is little here upon which any Utopianism could be founded. Apocalyptic pessimists will probably find these same views almost equally unsympathetic. Mr. Wilson, if I understand him aright, is neither an existentialist nor a believer in the doctrine that this is the worst of all possible worlds. Perhaps he would even accept as adequate Dr. Johnson's pronouncement: "The remedy for the ills of life is palliative rather than radical."

How much, many will ask, does this have to do with the simple fact of being sixty? I ought to know. Or would it be truer to say that I am disqualified from answering?

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Sketches in an Octogenarian's Notebook

"Portraits from Memory," by Bertrand Russell *(Simon & Schuster. 246 pp. $3.50), is a collection of essays by the distinguished British philosopher on subjects as varied as the H-bomb and D. H. Lawrence. Our reviewer is Charles Frankel of Columbia University's philosophy department.*

By Charles Frankel

BERTRAND RUSSELL'S "Portraits from Memory" is a sparkling collection of essays that touch on subjects ranging from the mind-body problem to the dangers of the H-bomb. But the heart of the book consists of Lord Russell's reminiscences of his youth, and of portraits, drawn from memory, of such figures as Shaw, Santayana, D. H. Lawrence, Joseph Conrad, and others. Not least, there is the portrait which Lord Russell, half by inadvertence, has drawn of himself.

Lord Russell's portraits from memory are seasoned, but not sweetened, by time. There is a passionately admiring essay on Joseph Conrad, whose "nobility shines . . . like a star seen from the bottom of a well." There is a warm and affectionate picture of Lord Russell's old co-worker, Alfred North Whitehead. But most of the other essays, even when Lord Russell's intention is friendly, are etched in acid. Shaw emerges as an exhibitionist who "considered wit an adequate substitute for wisdom." Sidney and Beatrice Webb are faintly praised, but what we remember is their belief that "the wastepaper basket is the place for the emotions." D. H. Lawrence, in the bitterest essay in the book, is drawn as a half-mad paranoid whose concern with sex "was due to the fact that in sex alone he was compelled to admit that he was not the only human being in the universe." Santayana is dismissed as a mildly interesting literary figure, but aloof, passionless, hopelessly affected.

Santayana once wrote of Russell that he had "the fault common to the political radicals of being disproportionately annoyed at things only slightly wrong or weak in others," and these portraits by Lord Russell of others, it cannot be denied, lend some support to such a portrait of Lord Russell himself.

Indeed, one has the repeated feeling that much that he says about others might very well be turned back on him. Certainly much of his description of Shaw could, with very little revision, be made a description of Russell as well. And yet there is more than this that emerges from these sharp and mischievous comments on the great and near-great whom Lord Russell has known. There is the affectionate, though ironical, picture of his grandfather's house and of the world before the wars. There is the picture he draws of himself, a man controlled by two guiding passions—the desire to find some kind of certain knowledge, and the desire for social justice. And there is, if only by implication, something else about him which these essays make plain. Lord Russell no longer has the hopes he had when he was young, but he continues to judge men and events by the same standards. Logic, candor, and moral impartiality still seem to him things that should be taken for granted, ideals for which it should not be necessary to argue. It should not be surprising that when such a man describes the world in which he has lived much of it should seem to come straight out of "Gulliver's Travels."

Needless to say, these essays on some distinguished Lilliputians and Brobdingnagians of our time cannot be taken as genuine portraits. They are something much closer to cartoons. They are good cartoons, malicious, invariably amusing, and not infrequently illuminating besides. But they are one-dimensional, and they gain their effect by the simple device of flattening things out. What defaces so many of Lord Russell's philosophical arguments defaces these personal reminiscences as well; he does not really try to understand those who are different from him. Indeed, he seems at times to be trying not to understand. But while there may be more in the men and women whom Lord Russell portrays than meets his eye, what he sees he sees very clearly indeed.

THOSE who keep up with Lord Russell's work will not be surprised at the evidence this book offers that his views in philosophy and politics are still subject to change on short notice. They will also find on display, here as elsewhere, his talent for oversimplification. But they will find his other qualities too—the cool, swift prose, the imperturbable, self-assured mind, the sudden puckish bursts of playfulness. Lord Russell may draw a world that comes out of "Gulliver's Travels." But unlike the author of Gulliver, he seems to enjoy that world very much.

At the Custer Monument

By William Stafford

THEY BURIED the soldiers where they fell;
their markers go sudden and white.
In the valley of the Little Big Horn
history explodes into quiet.

"While the grass grows the land is yours."
But gold brought in the miners,
and Custer was pushed toward Crazy Horse,
to a meeting this grass remembers.

The wounded cried "Water!" all afternoon.
Spilling down the hillside
go scattered markers of volunteers
who tried for the river that night.

Where Crazy Horse rode like a flung war bonnet
fluttering at the white man,
truing the grass a low wind cuts
through the valley of the Little Big Horn.

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Of Flight and Calendar and Tide

***"The Great Migrations," by Georges Blond** (Macmillan. 192 pp. $4), is a popular account of the ways in which birds, fish, American bison, insects, and other creatures move across the face of the earth. Marston Bates, professor of biology at the University of Michigan, reviews it here.*

By Marston Bates

THE migrations of animals remain one of the great puzzles of nature. We have succeeded, to be sure, in charting migration routes, sometimes in detail. We know what the animals do, but when we try to analyze how they do it we are baffled. How does the golden plover manage the delicate problem of navigation across the twenty-five hundred miles of open Pacific from arctic Alaska to the Hawaiian Islands? How do the salmon find their way from the sea through the maze of a great river system to the very mountain stream where they were born years before? How do those small fish of the Pacific, the grunions, calculate the precise timing of the maximum spring tides on which their spawning behavior depends? These things, with the sort of sensory equipment we humans have, seem fantastic, impossible. We shall surely one of these days reach an understanding of the mechanisms, but that understanding still seems remote.

Georges Blond in "The Great Migrations" has not tried to answer these presently unanswerable questions, but he has posed them by describing vividly and dramatically the behavior of some migrating animals, treating the material "not as a scientist but as a writer." He starts with the graylag geese nesting in vast, shallow Lake Chany in the western Siberian steppes, choosing a particular pair which he calls "Anser" and "Anatis" and telling their story. He describes events of the summer, and then the long, incredible migration to the south: first the earthbound trek of the restless, molting birds; then, with the support of new plumage, the flight of the precision formations across the steppes, across the sky-scraping Tien Shan mountains, the sterile desert of Takla Makan, the bleak Tibetan plateau, and finally the last great barrier of the Himalayas, to reach the winter feeding grounds in India.

From these birds Mr. Blond turns to fish: to the grunions with their precise sense of calendar and tides, to salmon, and to eels. With the salmon he again resorts to the story of a particular individual, "Salar," from birth in a mountain stream, to life in the sea, to the return for reproductive fulfilment in the place of birth. He then describes the migrations of eels, in this case sketching the history of our discovery that both the European and American varieties breed in the Sargasso Sea.

Next comes the American bison or buffalo, in an account based on those of explorers and frontiersmen who described the vast mass movements of these animals across the Great Plains, and he tells again the story of their final destruction.

Birds, fish, mammals, and then a chapter on insects, on the migratory locust of Arabia and Africa. Here we are dealing with a quite different sort of migration, since the sky-darkening swarms, so disastrous and terrifying for agricultural man, seem to represent a sort of mass suicide. We now know that the swarming locusts, though different both in appearance and behavior, are the same animals as certain species of dispersed, solitary grasshoppers. Under particularly favorable conditions the grasshopper population may build up to a great density, and with this overcrowding lead to the development of the migratory "phase." But the migrants never return; and never, or hardly ever, manage to establish themselves in new homes. It is, from the biological point of view, a very queer business indeed.

MR. BLOND ends with another queer story, that of the lemmings; and he tells this in the first person, from the lemming point of view:

> Will the reader forgive me for putting words into the mouth of a lemming? "A rat! A rat!" Hamlet would doubtless have cried had he seen one. Halfway between a rat and a guinea pig, a miniature marmot that nimbly glides rather than steps over the ground—and, oh, what silky fur, tawny with brown spots, and a lighter shade on the paws and belly! And a keen, almost intelligent look in the eye. May I credit the brain lodged in this slender, pointed head with sufficient acumen for the owner to tell his own story? Why not, if this is the most convincing way to tell it? The scorn of the scientists for the pathetic fallacy of anthropomorphism holds no terrors for me.

The author, it seems to me, must be judged within this statement of intentions. He has produced a swiftly-paced, absorbing book—at times with too much dramatization and too much sentiment for my taste, but yet managing to convey the facts with essential accuracy. Perhaps through this dramatization he will arouse interest in the sort of sober study that must be made if we are to reach deeper understanding of the mechanisms of animal behavior. But whether this happens or not he still will have made an interesting experiment in natural-history writing and produced a book that will give many people pleasure and insight in the reading.

"Yep, chief, he left some fingerprints."

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On Fall's Trail

"Autumn Across America," by Edwin Way Teale *(Dodd, Mead. 386 pp. $5.75), is a leading naturalist's report on the coming of the fall season from Cape Cod across the northern tier of states to the Pacific. Donald Culross Peattie, our reviewer, is the author of "The Road of a Naturalist" and other books.*

By Donald Culross Peattie

ONE of the best things that ever happened to contemporary American nature writing was the birth of Edwin Way Teale in Joliet, Ill., in 1899. First he opened his camera shutter on the natural world and then, far more importantly I think (for shutter-bugs *can* sometimes be peculiarly blind), he opened his mind to Nature. Then he began extensive reading, I take it, for more and more does he show familiarity with the work of Gilbert White, Fabre, W. H. Hudson, Lewis and Clark, Thoreau, and others. One of the many fine things Mr. Teale has done is to break up the Thoreauvian tradition that a good naturalist must stick close to home, scorn all places but his own bailiwick, make himself a highly conspicuous recluse and a despiser of science.

More and more has Mr. Teale traveled; his delightful book "North With the Spring" showed Mr. and Mrs. Teale traveling, more slowly than the birds, from Florida to New England. In the present book they travel from Cape Cod through our northern tier of states to the Pacific, all in the footsteps of autumn. It is an enjoyable record, full of warmth and personal adventures—not the least happy one occasion when there seemed to be no hawks coming over Hawk Mountain, one autumn morning, and Mrs. Teale remarked, "We can at least say there were two migrating Teales."

It is the "migration" of the Teales that lends a special kaleidoscopic charm to this book. We are never kept too long in one place, and never too long on one subject. And there are moments of real beauty as the author speaks of the nostalgia of autumn: "All the insects singing in the grass, all the leaves still spread to the sunshine, all the dusty annuals and the waning flowers—they all were living their last days and the end was moving swiftly toward them. Life would come again in the spring—but not *this* life, not to *these* flowers, not to *these* leaves, not to *these* crickets and grasshoppers. He quotes Hardy on autumn: "Give me the roughest of spring days rather than the loveliest of autumn days, for there is death in the air." Hardy, of course, doesn't agree with a number of better poets than he but, as Teale says, this is an aspect of autumn "that cannot be parried aside."

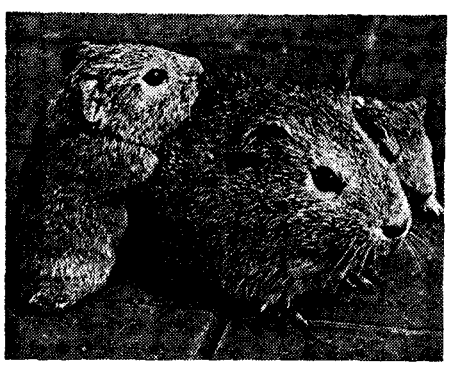
SOMETIMES I missed autumn as I know it, in Mr. Teale's pages; North America has the most magnificent autumnal flora in the world, and Mr. Teale, who told us of his boyhood in the Indiana dunes in his book "Dune Boy," should know it, but our gentians, Joe-Pye-weed, and asters

(*Continued on page* 41)

Seals often sleep submerged in the water.

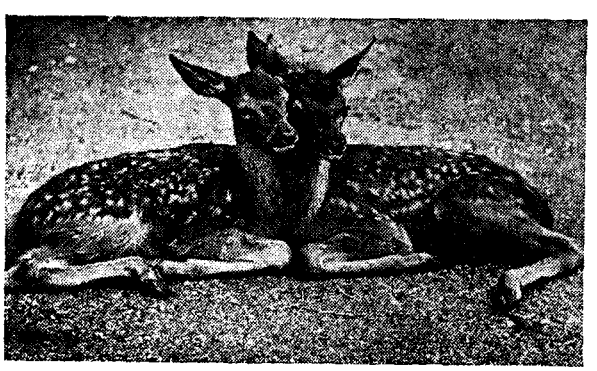
THE FACTS OF ANIMAL LIFE: Almost everybody is familiar with the animals shown in these photographs. But few people are as familiar with the distinguishing habits and characteristics of these mammals, both odd and otherwise, as is world-famous zoologist Julian Huxley. Now, together with photographer W. Suschitzky, Mr. Huxley has published a handsome and engaging new volume of animal photographs and animal lore entitled **"Kingdom of the Beasts"** (Vanguard $12.50), in which the photographs shown here—plus 170 or so more, some of which have been reproduced in full color—are combined with zoologist Huxley's refreshingly curious facts about life as it is lived in the animal kingdom. In addition, the Messrs. Huxley and Suschitzky have also provided their readers with some highly pertinent facts about the evolution of all the animals depicted in their book, thereby making the volume worthwhile for amateur zoologists the world over.

Spider monkey takes name from spidery arms.



Guinea pig was domesticated by Inca Indians.

Cheetah—fastest on land.



Spots on these fawns are nature's means of camouflage.

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The Campaign and Television

NOW that the great campaign is over and the flood of oratory from platforms, radio, and TV silenced there must be a vast number of Americans who look back and wonder, not what it was all about, but why they were not more deeply stirred. Certainly it is not because the principal candidates presented their cases in confused or dishonest phrases, for both were sincere and honorable men.

There may be many answers to the lack of public enthusiasm during this campaign, at a time when there is war in the Middle East and in two of Russia's satellites. But if thoughtful men and women scent the odor of danger in the air it is not from any words we have so recently heard. In the past orators have proclaimed that their candidates would keep us out of war, and no one has taken them to task when we were forced to plunge into one. (We will never, we hope, reach the level of the Russian men and women described by Edmund Wilson in his latest book: "They do not seem to have changed in the least since I had been there twenty years before. . . . They looked as if they did not have any grip on the society in which they lived, any share in the direction of their lives.") "These are the times that try men's souls," wrote Thomas Paine in 1776, but there is no evidence in this country today that men's souls are tried, except in the normal ways of trying to work, pay taxes, or constantly and tirelessly improve standards of living.

In other years the election of a President was a violent and dramatic affair, accompanied by slogans, some of which have never been forgotten, harmless riots, torchlight parades, and a wonderful stirring of people's passions. With few exceptions, the orators in the recent campaign were damning their opponents, but too politely to arouse anyone's dander; nor did they attack Premier Nasser of Egypt for stealing Suez Canal or creating a situation which might end in war. They did not even, to use a phrase of D. W. Brogan's, express their passionate desire to have their candidate elected by stating verbally that "the American way of life is due to end on the first Tuesday after the first Monday in November every fourth year." There was no sense of despair if the wrong man won. Were both not admirable men?

In fact, there were few sentences uttered which will be recalled to equal an opponent's of William Jennings Bryan who compared Bryan to the Platte River of his native Nebraska: "Five inches deep and five miles wide at the mouth." Only President Eisenhower's sober statement protesting his attitude toward the invasion of Egypt may be remembered. "We cannot," he said, "and we will not condone armed aggression—no matter who the attacker, no matter who the victim. . . . We cannot subscribe to one law for the weak, another for the strong; one law for those opposing us, another for those allied with us. There can be only one law—or there shall be no peace."

THE increasing dullness of Presidential campaigns may be due to two factors which are altering our most enduring and civilized customs. In the first place, we have lost, of necessity perhaps, the old custom of small groups of men gathering together in their clubs or in each other's houses to argue after dinner on endless subjects of intellectual significance to them. This pleasant and civilized practice still exists to some extent: for example, in university towns and the Franklin Inn Club in Philadelphia, where a score or more of men and a few women meet twice a year to listen to a prepared speech, the subject of which they are acquainted with in advance. In New York not long ago the Town Hall Club and the Carnegie Club for Authors, endowed by the creator of nearly 1,200 of our libraries, met once a month. Both of them have vanished, for a single reason: more than half their members had moved with their families to the suburbs.

The pervading influence of television has been recently attacked, and with some justice, for what is assumed to be the slow destruction of the individual mind. For businessman and the scientist may suffer along with politicians from the lure of the flickering screen. In a recent column in *The New York Times*, Jack Gould states his case against the numbing effect of television during this campaign. He writes, "Neither the Republicans nor the Democrats have used television wisely in the case of their five-minute programs. There has been strong viewer resentment against the intrusion of politics on established entertainment shows. In trying not to interfere with a set-owner's pleasure—in itself a disquieting commentary on the nation's political maturity—both parties only succeeded in doing so more than ever. . . . Once the nominations were made television abdicated its journalistic responsibility. Through the direct sale of time the chains virtually allowed the politicians to decide what should, or should not, appear on the screen. The paid political broadcasts are no substitute for independent reporting of the political scene. . . . There has been virtually no reporting in depth, no penetration beneath the surface events."

There is a great deal of truth in what Mr. Gould says. Radio does a far better job, since its broadcasters permit argument and debate, unlike television. "It is passing strange," Mr. Gould adds, "how TV can find time during a campaign for extended documentaries on the Suez or World War II, but not a single prime evening hour for the great political contest at home." The bemused watcher of the screen, after a canned political show, innumerable commercials, and a murder mystery, went peacefully to sleep no wiser than he was before.—H. S.

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LETTERS TO THE EDITOR

CONSERVE "LONG-RUN" AMERICA

IT IS CERTAINLY encouraging that in "Isn't There a Better Way to Elect a President?" (*SR* Oct. 27) Senator Richard Neuberger shows that he's striving for a more intelligent way of life. But there is one question that goes beyond the matter of electing a President.

Americans love to brag about our high standard of living—our superfluity of all things. But how realistic are these pretty words? Probably we are the most wasteful people in history, wasteful of food and other, more irreplaceable materials. As one writer put it, the nation's natural resources are pouring into our dumping-grounds. Yet when anyone pleads to conserve some of the natural beauties of our countryside he is confronted with hordes of people who have been talked by big-money advertising into indifference to the fate of these resources. We must soon come to terms with the whole problem of conservation or soon there will be no "long-run" America.

OLAUS J. MURIE, *President, The Wilderness Society.*

Moose, Wyo.

KNOCKS FOR NEUBERGER

I HAVE A FEW words to say about Senator Neuberger's "prescription" for Federal aid to political parties. First, the real problem is the apathy and political illiteracy of the average voter faced with our modern society. Second, Neuberger makes no mention of the Electoral College, which has and may again steal the Presidency from the majority candidate.

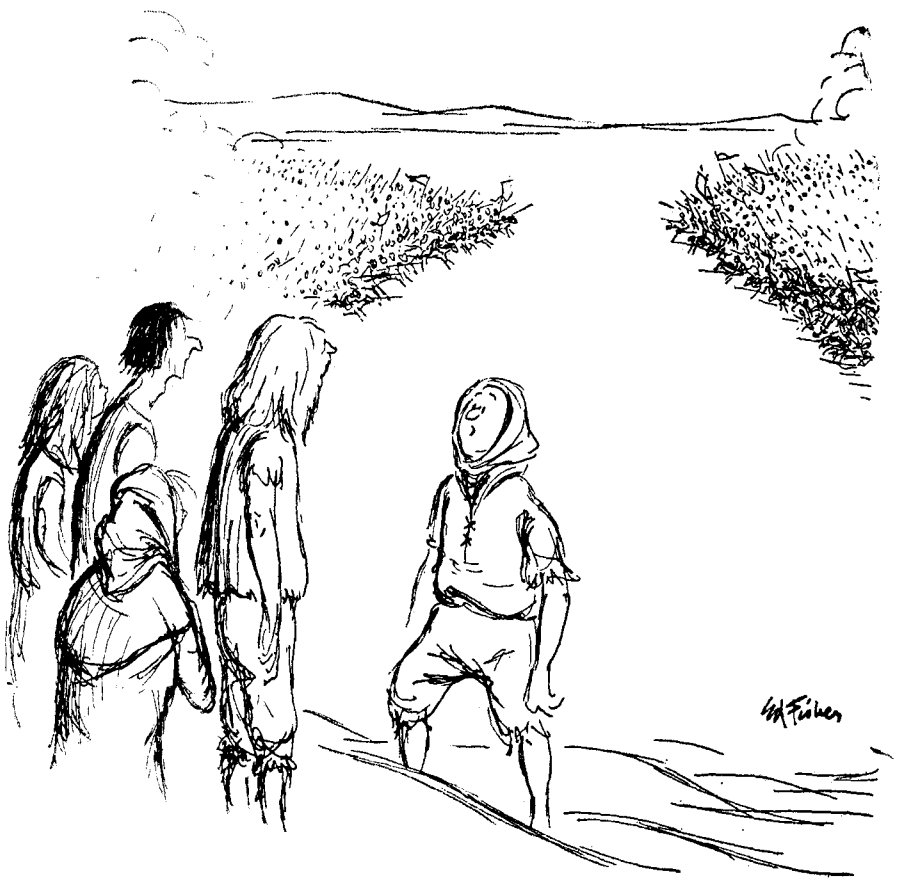
Third, the five-part plan which the Senator suggests is based on the universal panacea to which we turn these days for the cure of every social ill: Federal aid. The plan would place absolute control of funds in the hands of the two national political parties. Any dissenting Congressman or Senator would soon find himself without funds, and he would be unable to raise his own money because of the restriction of this law. Independents, third parties, or dissenting groups would find it impossible to get started. They would be without funds for their first campaign, at least. Parties strong in only one or two states would be permanently out in the cold. Meanwhile their opponents would have half their expenses paid not by a benevolent magnate, but the taxpayers as a whole.

Nothing in the Senator's scheme would apply to primary elections, which in many states are the real contests. And what would this bill do to the so-called "Citizens for Ike" or "Volunteers for Stevenson." Or labor's political role?

In the final analysis this proposal founders on two rocks. On the one hand, it would be absurd for every group wanting to start a political party to dip into the Federal treasury. But, on the other hand, I don't think it's right to ignore minority parties. The second rock: why is it necessarily right to "equalize" the finances of both parties? If rich men want to endow one party—and labor unions another—is there any reason why they shouldn't be allowed to, to whatever extent they please?

R. P. KNUTH.

Jefferson City, Mo.



"They say it's a battle for *our* minds!"

THE BEST MAN

SENATOR NEUBERGER spent a lot of time writing about "Madison Avenue" techniques. What about the labor unions and *their* political shenanigans? You've got to vote for the best man, not the party. And *SR* should have said so.

MRS. LEOPOLD SACKS.

Evansville, Ind.

ACCOLADES FOR MRS. STERN

CONGRATULATIONS to Edith Stern for her "What Doctor for the Brain?" (*SR* Oct. 20). Unfortunately, because of the pressures of organized medicine little is popularly known about the training and adequacy of non-medical practitioners of the psychological arts. Or of the difficulties and interdisciplinary problems which are common to both psychiatry and psychology. Mrs. Stern examines these with clarity and perspicacity. It would have been too much to have asked for a better job than this one. Accolades!

HAROLD LINDNER, PH.D.

Silver Spring, Md.

TWIN AND EQUAL

EDITH STERN is to be commended. But I am a little dismayed that in *SR*'s box, "Twin Professions of the Mind," the psychologist—my profession—is made to seem like the country-cousin of the psychiatrist. If the complicated arguments about who is entitled to do psychotherapy is to have any central point it is just this: that an independent profession must always reserve the right, within the law, to determine its own fields of activity. Psychology, like the ministry and the law, is an independent profession, and therefore we insist on the right to police our own members in their ways of meeting the public. We insist specifically that no medical group has the right to do this policing. The psychologist who is adequately trained according to the established standards of his own profession must have the same right to carry on office practice as does the well-equipped psychiatrist to do testing and research.

JOSEPH LYONS, PH.D.

Topeka, Kan.

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BROADWAY POSTSCRIPT

Shaw and Pshaw

TWO weeks ago, when Maurice Evans brought his bright-eyed nonchalance to "The Apple Cart," we pointed out that playing Shaw as if he were Noel Coward was a mistake even Noel Coward hadn't made when he revived the play in London three years ago. This week Charles Laughton and a distinguished cast delivered **"Major Barbara"** with a peculiar approach more suited to—if suited to anything at all—the theatre of Bert Brecht. And since the 1913 play had not been written with this in mind, Shaw the playwright became Shaw the longwinded talker.

Charles Laughton, whose pranks worked so well when he played the devil in "Don Juan in Hell," weakens the dramatic impact of "Major Barbara" by choosing to stand face-front, hands in pockets, tossing off Shaw's inspired lines as matters of ordinary common sense which we can take or leave. Burgess Meredith, whose Marchbanks in the Katharine Cornell "Candida" was one of the great Shavian performances of our time, plays the Greek scholar Adolphus Cusins with only capricious outbursts of passion against a general characterization of egocentric unconcern with the world. A trick like entering with a scarf hiding half his face amuses us but has no special pertinence to this play. Glynis Johns makes a disappointingly sane Barbara, and Cornelia Otis Skinner a strangely slow-speaking caricature of "London '10." The two memorable performances in this production are Eli Wallach's conscience-tortured ruffian and Colin Keith-Johnston's brief, touching portrayal of an unemployed worker, the victim of a society in which "poor but honest" is considered high praise.

In his preface Shaw explains that "Major Barbara" is a play that questions the morality of poverty and the churches that glorify it, and to give Mr. Laughton his due he has made these points clear. But Shaw's play went beyond logic and debates. He found in Barbara's fanaticism for the Salvation Army, and Cusins's worship of Greek, divine sparks that could be turned more productively to the here-and-now war to save men's souls *in this life* rather than in the next. The conversion of these two to the practical wisdom of munitions-maker Undershaft was intended to be as ecstatic as the actors could make it.

Those who have been fortunate enough to see Siobhan McKenna as Joan, Rex Harrison as Higgins, or Roberts Blossom and Janine Manatis in "A Village Wooing" have had a sample of the kind of performance necessary to bring Shaw to life. These performers were able to put as much passion into Shaw's visions of a better world as would be felt by a man in love. And, it might be added, as much anger at the weakness and much anger at crippling cheap morality as a woman scorned.

This production, which presents intermittent flashes of life instead of a sustaining bonfire, features an ingenious theatricality in its settings. Donald Oenslager starts with an almost bare stage containing only a few symmetrical cubes. Then, before our eyes, is conjured up a variety of wonders including an overstuffed Edwardian living room, a bleak Salvation Army shelter reminiscent of Robert Edmond Jones at his best, contrasting curtains of an elegant circle of residences and a vast pile of London slums, and a steam-filled munitions plant going full blast. These effects, plus an admirably and unforgettably staged first-act ending—in which the disillusioned Barbara sits in a dim pool of light while the unemployed worker shuffles by ignominiously—are exciting theatre. And the Shavian lines still make "Major Barbara" the most rewarding comedy on Broadway. It is not too late for Mr. Laughton to make further alterations in an approach that seems as misguided as those audiences who suppose Shaw isn't writing about real people just because he isn't writing about "actual occurrence."

DESCENDING several flights to a level closer to "actual occurrence" is Jerome Lawrence and Robert E. Lee's adaptation of Patrick Dennis's best-selling novel, **"Auntie Mame."** Where Undershaft's motto is "Thou shalt starve ere I starve," Mame's is "Life is a banquet and most poor sons-of-bitches are starving themselves to death." Unfortunately, appearances to the contrary, "Auntie Mame" never gets around to becoming a play on this or any other theme. Rather, it is a series of twenty-one skits which give Rosalind Russell a chance to appear in fourteen different outfits. The only other string between the scenes is that they represent incidents in the life of a bohemian dowager from 1928 to 1946.

The play is cheapened by New York City namedropping, weak jokes, and the gluey if sure-fire sentimentality of poor people sacrificing for Christmas presents. However, if you are willing to stomach all this, there is here and there a moment of real humor: Auntie Mame as a telephone operator who must answer rapidly "Goodman, Gutterman, Applewhite, Whittecombe, and Black"; as a Macy's salesgirl with the most snafued set of salesbooks in history; as an actress who devastates a play with inept accidents; as an inexperienced horsewoman walking for the first time in riding skirt and boots; and as a clever aunt who stages a bohemian party to dynamite her nephew's plans to marry "an Aryan from Darien with braces on her mind."

To Auntie, Rosalind Russell brings a personal fortitude far deeper than the character's. When the jokes are bad Miss Russell so adroitly swallows her lines that you get the impression you missed something funny. And when the corn is at its worst Miss Russell turns on a burst of desperate sincerity that makes you believe a play is about to materialize. That it never does may not worry many of the people whose rush for seats before it opened caused the play to be sold out till mid-April. There is, after all, a reasonable amount of fun in the show, even if it is mixed with an unreasonable amount of corn and shallowness.

IF THE theatregoer prefers a more tasteful and elegant bore, Terence Rattigan's **"The Sleeping Prince"** will do fine. It concerns an American showgirl *circa* 1911 brought to a Carpathian grand duke's apartments for supper and seduction. Mr. Rattigan sustains the shenanigans through two acts by introducing an eccentric and charming grand duchess, who deviously and entertainingly makes the fairytale come true. Michael Redgrave is cold as he makes the Duke comically awkward in the ways of love. Barbara Bel Geddes's well-bred bunny-soft beauty as the girl negates some of the humor that might come from playing her more of a floosie. Cathleen Nesbitt's Grand Duchess is graceful. An embarrassing line pokes its head through the whipped cream when someone objects to Carpathia's being "dragged into war by British imperialism and French greed." One suspects that any significance this line may have acquired from the Egyptian crisis is as unintentional as the rest of the play seems to have been.

—HENRY HEWES.

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SR GOES TO THE MOVIES

Enough! Enough!

NO ONE has ever asked me to choose the typical American beauty, but if I *were* asked I think I'd bypass Marilyn Monroe, Kim Novak, Elizabeth Taylor, and Sheree North. I'd pick Doris Day. It would be as easy as snapping a finger. She may have come from the fjords of Norway, for all I know, but she has the look of an all-American girl. She sings, she dances, and lately she has been acting. Can you imagine her as Lady Macbeth, Natasha, or Madame Butterfly? No you can't. She has to play an American girl. She went offbeat in "Love Me or Leave Me," when she played Ruth Etting and the unhappy wife of James Cagney, but she was right where she belonged as the wife of James Stewart in "The Man Who Knew Too Much." When you saw her in the exotic settings of Morocco she looked so American she might have been wearing the Stars and Stripes. She's authentic. She's the girl every guy should marry. Marilyn Monroe, Elizabeth Taylor, Kim Novak? They'd all be trouble. Doris Day would be true blue, understanding, direct, honest, and even a little sexy. You can trust her in any situation.

Look at the situation she's faced with in **"Julie,"** a new M-G-M movie. She has remarried, after supposing her first husband has committed suicide, but it turns out he was murdered. Who murdered him? Her new husband—because he was so mad about her the only way to get her was by stringing up the primary obstacle in the cellar of his own home. Well, now that Julie shares the guilty secret, what will she do? She runs off, goes to the police, who admit that her husband may well be a homicidal maniac, but they can't bring charges against him without proof. This husband (Louis Jourdan) is a brilliant pianist, given to playing crashing, ominous chords in his house on a cliff. Julie changes her identity, becomes an airline hostess, but everywhere she goes she's haunted by those crashing chords. She picks up the phone. What does she hear? Chords.

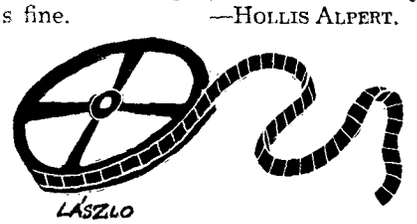
Finally the husband, bent on disposing of her, gets on the very plane she's at work on. He kills one pilot, badly wounds the other—so that Julie will die in the crash of the pilotless plane. But the Doris Day emerges in Julie, and aided by the ground personnel at the airport, although never having flown a plane before, she brings that four-engined monster in! Naturally she's a little nervous while doing it, but who wouldn't be?

* * *

"The Opposite Sex" was made before, and it was called "The Women." You might remember that Rosalind Russell, Norma Shearer, and Joan Crawford had a high, bitchy old time revealing some of the less attractive aspects of the American female. The ladies this time are June Allyson, Joan Collins, and Ann Sheridan. They are supported by Agnes Moorehead, Joan Blondell, Ann Miller, and Dolores Gray. Somewhere along the line whatever bite was in the original has been dissipated. The movie is terribly old-fashioned, very sentimental, and a bore. Some musical numbers have been added, but they don't help to keep things moving. Everyone plays it as though the material is absolutely hilarious or if not hilarious utterly revealing and devastating. It isn't.

* * *

In **"The Mountain"** Spencer Tracy is seen as a grizzled farmer in the Chamonix Valley of France, retired after an illustrious career as a mountain climber. When a plane crashes on a nearby peak the old mountaineer's advice is sought, and his advice is: the climb can't be made. Anyway, it is presumed all the passengers are dead. The younger brother of Tracy knows however that the peak can be scaled and he's going up there, bent on some looting. To make sure the boy doesn't get killed Tracy makes the climb with him. Things get exciting when a survivor, a pretty girl from India, is discovered in the wreckage. Finally Tracy brings the girl down, conveniently losing the brother on the way. Robert Wagner plays the bad one at the peak of his acting ability, which is undeveloped, and Anna Kashfi is the girl. The mountain-climbing scenes, however, are well managed, and the scenery is fine. —HOLLIS ALPERT.



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MUSICIANS will disagree about many things in the world of music today, but there can be wholehearted agreement on one point —the dearth of able, experienced conductors to carry on the affairs of the innumerable organizations here and abroad using such talent. It is only in such circumstances that it makes sense for the Metropolitan Opera to offer as conductor of its first "Bohème" of the season young Thomas Schippers, who may or may not have been conducting his first "Bohème" anywhere but certainly has no history of any such activity.

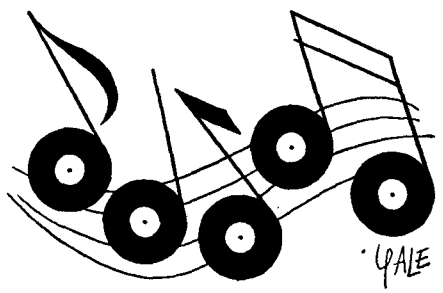
Thus, for the first time in a long while (perhaps ever) the Metropolitan podium has become a place where talent is tried out, as the stage has been, now, for years and years. If the orchestra men declined to take Schippers's gesticulating and arm-waving any more seriously than the windmill did Don Quixote's, it may be noted that they went about their business in a thoroughly professional way, with or without prompting. Schippers set a pace (mostly brisk) and maintained it methodically, which made for a generally lively, forward-moving performance, but it was the horse which made the race, not the rider.

At the same time, it must be granted Schippers that he was well prepared for his obligation, that he cued his singers not only with gestures but also with the words which flowed from his lips in an unending if unsounding sequence, and his command of the score required no dependence on the printed page. Of his essential talent there can be no doubt: let us hope that he acquires the needed experience before encountering an emergency for which he is no better equipped than those nominally dependent upon him.

Included in that category on this occasion were Daniel Barioni, the youthful tenor who made such an appealing impression last season and showed that his bright, fresh voice is all it seemed to be previously; Lucine Amara, singing strongly as Mimi; and Enzo Sordello, an Italian baritone making his debut as Marcello. The latter has the tradition of his part well in hand and voice, to the extent that he seemed a composite, in appearance and action, of any six Marcellos one cares to recall. At first contact the voices strikes one as of middle-class morality, meaning that it has no exceptional virtues and no notable vices. Laurel Hurley sang a pretty-sounding Musetta, in an ensemble of principals completed by Clifford Harvuot (Schaunard) and Norman Scott (Colline).

Miss Amara took a long step in another direction earlier in the week when she sang Eva in Wagner's "Meistersinger" for the first time. A little bulky for the best visual impression, Miss Amara showed from the start that her voice has the bright, floating quality to be heard over Wagner's orchestra and the good metal to cut through the ensembles when necessary. In vocal quality, musicality, and aptness of expression it belied her lack of prior opportunity anywhere in this demanding task. It is, of course, far from a finished characterization, but the direction seems to me a sounder one for the development of her talents than Elvira in "Don Giovanni" or Antonia in "Tales of Hoffmann" (which she undertook last season).

With her, under Fritz Stiedry's lyric but leisurely direction, were Albert da Costa, a "veteran" of perhaps a half dozen previous "Meistersingers," whose pleasant voice could bulk more if he shed some of the weight he is carrying; Martha Lipton, a comely Magdalene and a well-sounding one; and Paul Franke, restored to good vocal order to sing a David of lively appeal. The suave-voiced Pogner was George Tozzi, who seemed to be competing with neighbor Sachs (Otto Edelmann) for honors as Nuremberg's best-preserved widower. Liberties in make-up may be indulged with artists who sing as well as these two, but it is plainly a new day in Wagnerian characterization when both Sachs and Pogner seem candidates for a double wedding. Mention should be made of Dino Yannopoulos's careful staging, which gives this "Meistersinger" more the look of a thought-out, supervised production than any-



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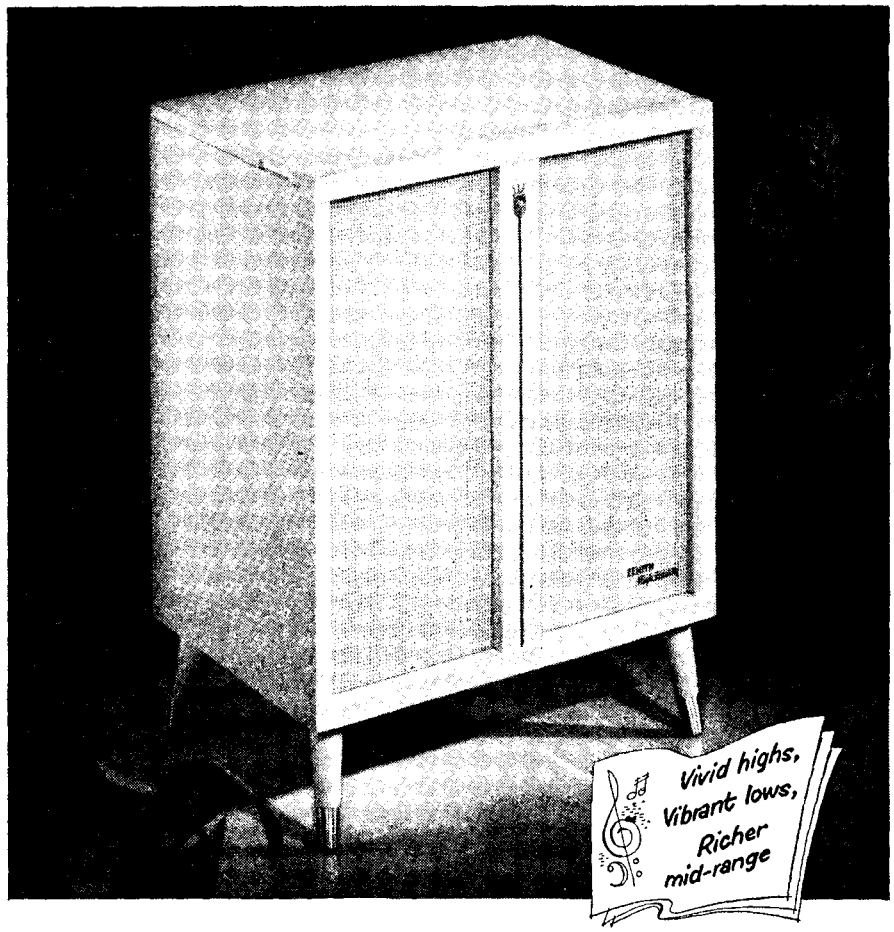
thing the Metropolitan has had in years.

A final comment on the Met's first week also relates to Yannopoulos's direction: the recurrence of "Don Pasquale," which he staged fresh last season. With Hilda Gueden as Norina in place of Roberta Peters (who will be singing nothing but lullabies for a while, as she is awaiting a baby), the comic emphasis was slightly rearranged, but within a sufficient range of essential needs to serve Donizetti's purpose. In place of innocent deviltry we have brazen deceit, but Miss Gueden has the vocal resource to make her characterization stand up. Cesare Valetti (Ernesto) and Fernando Corena (Pasquale) did their work with distinction, and Robert Merrill moved into the cast—as had been expected of him last year, but not fulfilled—to sing a Malatesta of pliance, good humor, and fine sound. Schippers had this venture under good command, though the merry overture had enough arm action, body-weaving, and gesticulation to take care of Liszt's "Les Preludes." In the preceding "Soiree," with choreography by Zachary Solov, Pierre Lacotte made a non-distinguished debut as leading male dancer. Mary Ellen Moylan performed the central role with precision and spirit. Cecil Beaton's stage picture looks better as presently lighted than it did before.

THE Philharmonic week was illuminated by a pair of premières, one directed by Dimitri Mitropoulos, the other by Andre Kostelanetz. The two pieces, actually, were well suited to the persons who sponsored them, for Mitropoulos has the kind of curiosity to make the most of such a work as Gunther Schuller's "Symphony for Brass and Percussion" and Kostelanetz the tonal virtuosity to make William Schuman's "New England Triptych" (after William Billings) yield a maximum of sound value.

Schuller (a variously talented young man who also is the first horn player in the orchestra of the Metropolitan Opera Orchestra) has not written a symphony in any traditional sense, but has added more than a little to the traditional sense of what the brass instruments can do. It is a work which deals primarily in sound, and its ramifications, which he has pursued with pioneering zeal. Schuman's use of materials derived from the colonial hymn tunes of Billings has some evocative power (especially in the warmly-scored slow movement), but the two fast movements seem more designed to call attention to the orchestral power commanded by the composer than to an essential poetic purpose.

—IRVING KOLODIN.



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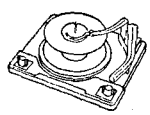

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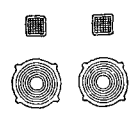

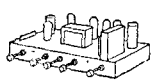

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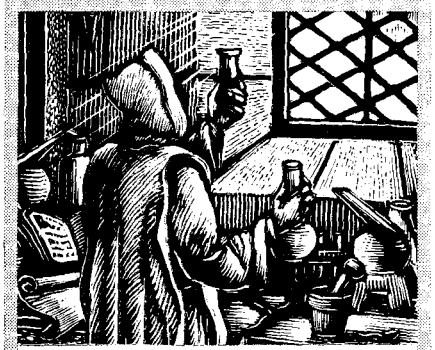

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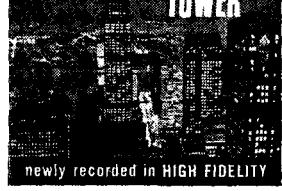

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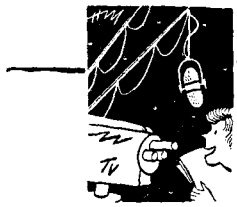

Sex in the Afternoon

THE next time I return to my home in Connecticut after work in Manhattan and ask my wife what sort of a day she has had and she launches into a weary recital of chauffeuring the children, straightening the house, shopping, raking the leaves, serving in the school cafeteria, and so on and so forth I shall look her straight in her eyes and call her a fraud. "Sex," I shall say, "is all a woman thinks about while she's sitting at home." And if she asks me who fed me such nonsense I shall quote NBC television producer Albert McCleery, a man who should know what he's talking about because on "Matinee Theatre," the program he produces every day Monday through Friday, Mr. McCleery has the awesome job of presenting a full hour drama for ladies to listen to in their homes in the afternoon.

"Matinee Theatre" celebrated its first anniversary recently and its producer stated in an interview in *Variety*, the show-business weekly: "We've gotten the 'young housewife' in the afternoon, the young married women between twenty-one and twenty-nine. They do most of the purchasing, and they are the audience the sponsor is after. . . . Sex is important to us because our audience wants it. Look at the top women's magazines. They're full of nudes with good-looking young men looking over their shoulder. Sex is all a woman thinks about while she's sitting at home, and we can give it to her." Immediately upon reading this—to catch up with what I had been missing—I picked up four of the "top women's magazines" my wife keeps about the house, but the only nudes I could find were circumspect in foundation ads without good-looking young men. Nevertheless, the producer of "Matinee Theatre" undoubtedly speaks with authority. He has three other producers under him, each with an extensive staff, some twelve script editors ("more than many publishing houses"), eight directors, and two separate crews.

Furthermore, "Matinee Theatre" paid $250,000 to about 193 Eastern writers in its first year of operation, although the show is presented from Hollywood. "Television at this time," McCleery states in his *Variety* interview, "must be like the Greek theatre in its heyday, the Comédie Française around the time of Moliere, and the Elizabethan stage about the time when they had a young fella turning out a play or two like 'Julius Caesar.' It's just pregnant with excitement and ideas and imagination. . . . 'Matinee' also leans heavily on the classics, because we don't have censorship of any kind, and as a result we can be and are the most sophisticated show on the air." This assertion impelled me to consult the forthcoming week's schedule of plays on "Matinee Theatre." Promised were dramas about "a son who revolts against his father's outmoded farm practices, a surgeon who has gained fame under false pretenses, two sisters who plan to murder their brother for his inheritance, and a father who is unhappy about his son's lack of athletic ability."

Nevertheless, I felt certain that in the producer's hands these plays would yield their full harvest of sex and sophistication to my deceitful wife, who never does anything in the afternoon but lustfully watch "Matinee Theatre." Even Michael Dyne did not undermine my faith in Mr. McCleery. Mr. Dyne is a television dramatist who has written about sixty plays, many of which have been seen on major TV programs. Recently returned from England, where he wrote several scripts for production on English TV, he compared English and American television in an interview in *The New York Times*. "From the point of view of young writers," the playwright said, "English television is more creatively conducive because of the freedom of choice of subjects. American writers trying to deal with topics like politics, religion, and sex meet with great difficulty. Either you're reduced to writing whodunits or Christmas cards. I don't see how that can be gotten around as long as sponsors pay for the programs."

All will be well, however. Mr. Dyne, the dramatist who takes a dim view of television, is collaborating now with Mr. McCleery, the uninhibited producer. "Matinee Theatre" will soon present the author's adaptation of Sir Winston Churchill's early novel "Savrola." I have never read the book but I suspect it is not a whodunit. Inevitably, then, the fruit of this creative union—if it be genetically true to both television progenitors—should be a sexy, sophisticated "Christmas card" "pregnant with excitement, ideas, and imagination."

—Robert Lewis Shayon.

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BOOKED FOR TRAVEL

The Last Time I Saw Haifa

A WARNING was broadcast by the British early in the day to all civilians in Egypt to keep away from airfields. The aim appeared to be to cripple the Egyptian Air Force and gain superiority in preparation for the landing of a seaborne invasion force. One of Egypt's principal airfields is the vast Cairo International Airport, which is in open country about ten miles from the heavily settled areas of the city. —NEWS REPORT.

I remember landing at Cairo's American-built airport in an American-built TWA Constellation down from Rome after a night's delay. In the cargo bin was the model of Cairo's new Nile Hilton Hotel, and sitting beside me was the architect who was to build it. He was on his first trip abroad and he had so extended himself with gifts in Paris that by Rome he had to hole up for a quiet evening in the Mediterraneo Hotel. His associates met him on the runway. Out to meet me was Mohyi El dine Shazli, then Egypt's handsome and personable director of tourism. He was outfitted in red tarboosh and black mustache and as we shook hands flashbulbs popped. Then a uniformed captain of the tourist police saluted and asked for my baggage checks. We marched to the airport building, where Shazli brushed aside customs formalities and a flotilla of flies in one sweep. We rode to town in an immense Rolls Royce.

Shazli had pulled all the stops. He had promised it that way when first we met and talked in the incredible crush at the cocktail party for 2,000 delegates to the World Travel Congress in Rome in 1953. I told him I would not come to write about the new Egypt unless the country was open to all U.S. citizens and he assured me it was. Now, looking out of my hotel window, Cairo was as fascinating as any place I had ever been. There were veiled women in black and men in green striped bedroom pajamas. There were Egyptians in loose robes called *galabias,* barefooted derelicts, and date-vendors in white robes and turbans. "You'll have plenty of time to see all that," Shazli had said dismissing it with a brush of the arm. "I'll pick you up at seven."

* * *

The Cairo radio stated that two raids had been made on the city tonight. Firing from anti-aircraft guns and the sounding of air-raid alarms in the city was reported at least twice during the day. The Egyptians said that incendiaries and high explosive bombs had been dropped on their capital. —NEWS REPORT.

Shazli had taken me to dine that night in the Abdin Casino on the former grounds of the former king. Colored lights glowed in the banyan trees and the palms, taller than I had ever seen them, were reflected in the dark of the pool. We sat on poufs and puffed pipes and had a dinner of rice and meat wrapped in grapeleaves. The dancing girl shook and shimmered and the flutes wailed and the drum beat and the dancing girl brought a glaze to the eyes of a young lady diner who was shortly matching the gyrations in the middle of the floor. I was told of the young British soldier during the last war who was trying to describe such a spectacle to his commanding officer. "I'm not sure it's art, sir," he explained, "but it's very convincing."

* * *

AMMAN, JORDAN—*A United States Air Force plane left Amman this morning with twenty-seven United States tourists and the wife and child of John Sabini, United States vice consul in Jerusalem.* —NEWS REPORT.

I remember Amman and I remember Sabini. I had come into Amman with an Arab driver named, appropriately enough, Arabi. Arabi was from Haifa, where he had owned a garage, and he would have Haifa and the garage back some day if the British and the Americans "not tie our hands." We passed Bedouins and jackals and the fierce-looking troops of the Arab Legion and in the night we came to Amman and put up in the Hotel Philadelphia. After a night there I wrote, somewhat raffishly as I look back upon it now, that had I been Hussein the Hashemite I would have traded the Hotel Philadelphia to Kansas City along with the Philadelphia Athletics.

Some days later I was in Jerusalem trying to arrange for a crossing by way of the Mandelbaum Gate into Israel. I was to pick up the American Export liner *Independence* in Haifa, and I was short on time. If the Jordanians didn't want to let me cross I would have to fly to Cyprus or Turkey or somewhere and then try to find the ship. And if the Jordanians

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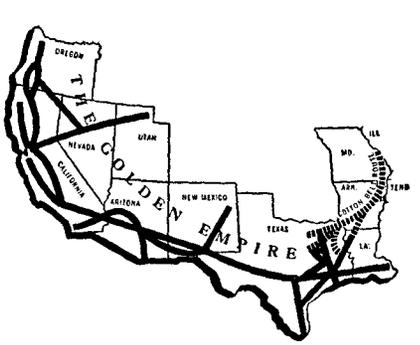

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Spring Summer and Fall Travel — *Write for folders*

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agreed to let me cross and the Israelis didn't have my name on *their* list I would be just as bad off. But one night Sabini and I sat over dinner in the new Ambassador Hotel, and the next day he got in his car and scuttled back and forth across the border and soon had it fixed. On the appointed day I passed the Arab Legionnaires with their red scarves and their ready bayonets, I passed the concertinas of barbed wire, and soon I was out in no-man's-land. A Jordanian porter dropped my bag at the halfway point and an Israeli porter came out to pick it up. Concerning that moment I have total recall, especially of the empty house from which a sign hung and it read, "Welcome within thy gates, O Jerusalem."

* * *

HAIFA—*Damaged by rockets from Israeli jet planes, an Egyptian frigate that had tried to bombard Haifa harbor was captured today and towed into this port. The* Abrahim Awal *opened fire on Haifa at long range, then turned for the protection of Lebanese waters. She was blocked by craft of the Israeli Navy. Rocket-carrying jets tore off the forward section of the ship.* —NEWS REPORT.

The last time I saw Haifa I saw it from the deck of the *Independence.* It was a tremendous sight, for the time was twilight and the lights had come on across the whole city, which is built on the rising slopes of Mount Carmel. Earlier that day I had visited the Bahai Temple, the world headquarters of a religious group that preaches love and peace, tolerance and good will, and worships the beauty of flowers. Now, as we were ready to sail, the dome of the Bahai Temple shimmered in floodlight. The dock was a bedlam of sailors and stevedores, policemen and dockworkers. But when we edged away, and the dance band on our deck began to play the Israeli national anthem, everything below us froze in absolute stillness. Not a muscle moved as the music rolled off the deck of the American pleasure liner, crossed the widening channel between our hull and the dock, wafted across the quays and up the slopes of Mount Carmel.

I shall never forget that moment, for as the music stopped and the people on the dock went back to building a new country we slipped past an Italian ship and the name on its hull said *Pace,* which means peace. It seems now an outrageously theatrical note, but then, in the mystic maze into which man can be led by mood and by hope, it appeared a great and favorable portent.—HORACE SUTTON.

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PERSONAL HISTORY

Politics, Poetry, and Peccadillos

"I Wonder As I Wander," by Langston Hughes *(Rinehart. 405 pp. $6), is a reminiscent volume of adventures and misadventures in the world of politics and poetry by a well-known Negro poet. Roi Ottley, author of "New World A'Coming," is our reviewer.*

By Roi Ottley

LANGSTON HUGHES is perhaps the most versatile and best-known Negro poet in the world. If some twenty-one books of poetry, fiction, juveniles, and autobiographies have not given his name circulation certainly his thirty-odd years of travel about this planet have served to give currency to the name. For it seems that wherever he goes he is lionized, taken up by the best and most literate people, and is often the object of considerable newspaper attention. Many of his books, as well, have been given wide circulation by translation into foreign languages.

His new book, "I Wonder As I Wander," essentially autobiographical, recalls his personal adventures and misadventures in the world of politics and poetry from Moscow Hill in San Francisco to Moscow in Russia, from Harlem to Tashkent. Along the way we meet a galaxy of characters, plus such contrasting types as Arthur Koestler and the top-hatted dignitaries of Haiti; Miguel Covarrubias, and Emma, the Black Mammy of Moscow.

Hughes has written warmly and amusingly about these people, with asides which give flashes of social and racial insights. I think, though, I liked Emma, Moscow's mammy, best. Emma was an expatriate from Dixie who had been living in Moscow since Czarist days and still managed to maintain her individuality.

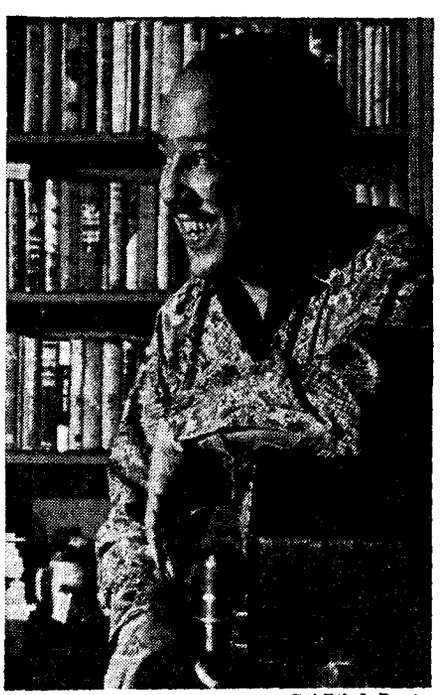
Before the Revolution she had arrived with a theatrical troupe and attracted the attention of a grand duke. When the Duke fell along with the Czar naturally Emma was left without the servants and mansion he had bestowed upon her. The Soviets cut up her mansion into a dozen apartments, but permitted her a sizable flat on the first floor. She lived quite comfortably, Hughes reports. Not alone did she have a speaking acquaintance with the black market, but she also knew where every speakeasy, Russian version, was located, and never seemingly worked.

She told Hughes, "I'm like a cat with nine lives. I always land on my feet. Been doing it all my life wherever I am. These Bolsheviks ain't gonna kill me."

Emma had little use for the Soviet system as compared to Czarist days, but was a featured speaker at all the big rallies held in Moscow on behalf of "depressed" and "exploited" Negroes in the U.S. Emma, says Hughes, could make a fiery speech in Russian, denouncing American lynch law, then come off the platform and sigh, "I wish I was back home."

I don't think I've done Langston Hughes's book an injustice in describing Emma in such detail—for indeed he has much more to say about her and her peccadillos. But Emma is typical of the sort of characters he met and he recalls their stories with obvious relish.

"I Wonder As I Wander" is actually Hughes's personal history intertwined with personal narratives of his travels—a sort of vagabondia, with a dash of racialism. As such it proves excellent fare as he recalls dramatic and intimate moments in a life well and vigorously spent.



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The Tragic Octoroons

"Proud Shoes," by Pauli Murray *(Harper. 276 pp. $3.50), is a biography of Robert and Cornelia Fitzgerald that gives a notion of the life of the non-white in the years shortly after the Civil War. Here it is reviewed by Margaret Just Butcher, author of "The Negro in American Culture."*

By Margaret Just Butcher

IN "PROUD SHOES" Pauli Murray has ostensibly written a biography of her grandparents, Robert and Cornelia Fitzgerald. Actually she has painted a panorama of the realistic, indeed practical problems that beset the near-whites—but not non-whites—at the end of the Civil War. They were problems which, interestingly enough, do not vary in any measurably proportionate degree from those that beset many segments of our proudly conceded heterogeneous society and culture, in the nation and in the world.

Much of this book is written from Miss Murray's own well-sustained memory; where it fails she combines careful research and scrupulous study with her warm imagination and compounds a fine book.

Cornelia Fitzgerald, Miss Murray's grandmother, was an octoroon and a slave. Her father was the son of a wealthy plantation owner of the Lower South. This, as students of America well know, is no unfamiliar thesis: the "tragic octoroon thesis" is as old as the works of Kate Chopin, to name just one American author of just a century ago; it popped up with Mrs. Stowe's "answerers"—and, of course, looking backward in the time sense to England we promptly think of Aphra Behn. Indeed, we need only to recall that just about this time last year our attention was held pretty widely by America's own contemporary Robert Penn Warren, who introduced a fascinating and complex new member to the "Cult of the Octoroon" with his lovely Amantha Starr, whose life was truly an epitome of the years through which she suffered, endured, resisted—and finally lived.

As was so often the case in the ante-bellum days, the female slave had no protection from the frankly bestial advances that owners too frequently imposed on them. When natural children presented themselves they were from birth repudiated by Negroes and whites alike. Grandmother Cornelia fared better than most. Her natural father's maiden sister insisted that she be brought into the family household to be established as a house servant rather than as a field Negro. Raised, therefore, under the patronage of her half-kin, the girl benefited, to a certain extent, by a measure of "genteel" training. Emotionally, however, she suffered because she was forced to endure being victimized by

Your Literary I. Q.

Conducted by John T. Winterich

ONE WORD MORE

Miss Helene Nitzsche of Maquoketa, Iowa, offers twenty titles of novels from each of which a noun is missing. She asks you to fill the vacuities. Answers on page 41.

1. "The ———— of Rome Hanks"	( ) Joseph Stanley Pennell
2. "The ———— of Edwin Carp"	( ) William Dean Howells
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15. "The ———— of Humphry Clinker"	( ) H. G. Wells
16. "The ———— of Sergeant Grischa"	( ) Janet Lewis
17. "The ———— of William Clissold"	( ) Oscar Wilde
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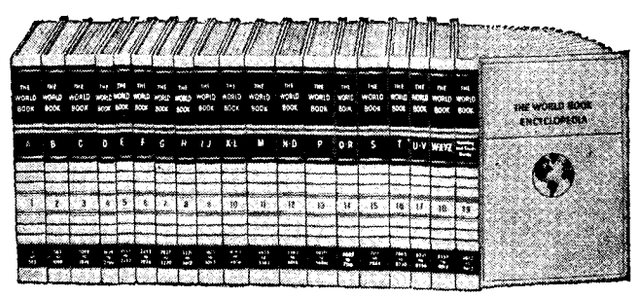

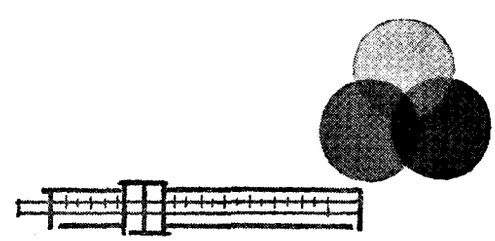

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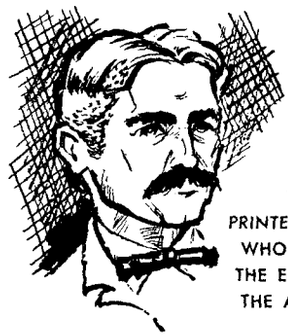

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the mistress' own emotional ambivalence. Her problem was that she was torn between a compulsion to "be Christian" and her innate distaste for Negroes. Cornelia, with what might today be termed an instinctive defensiveness, studiously cultivated a small area of inner pride. It was a pride sadly enough based on nothing more than the fact she was permitted to wear shoes on other days than Sunday. She walked, therefore, a bit proudly, if not seemingly defiantly, before the children of field hands in her "proud shoes."

But pride in Miss Murray's grandparents was not limited to her grandmother. Her grandfather, Robert Fitzgerald, though from an entirely different background, developed such a strong sense of pride and patriotism that the family ultimately, according to Pauli Murray, took more pride in what he attempted than in what he actually succeeded in doing. Through the years, as in most American families, the family looked to the eldest as "the beacon light," "the guide," "the leader"—indeed the pastor. Symbolically as well as literally the old man who had marched with the Yankees to help buy his freedom and that of his children and children's children was the binding force.

Pauli Murray has again demonstrated the fighting spirit that characterized her fighting American ancestry. Miss Murray has distinguished herself in law, in teaching; and, in the basic American tradition, she has championed many causes. A student and great admirer of the late Charles Hamilton Houston, once dean of the Howard University School of Law, Pauli Murray long ago decided that the Houstons were good enough for the Fitzgeralds. Were Dr. Houston alive he would be very proud of his tiny fighting pupil Pauli Murray. Like Grandma F., she frequently gets "all riled up," but it's the right kind of riling for it's never for herself. It's the kind of "riling" that keeps our nation growing.

Pauli Murray—". . . fighting spirit."

Man of Two Worlds

***"A Gentle Knight," by Poppy Cannon** (Rinehart. 309 pp. $3.95), is a memoir of Walter White, Negro leader of the NAACP, by the white woman who married him in 1949. Our reviewer, Margaret Halsey, is the author of "The Folks at Home."*

By Margaret Halsey

WHEN Walter White died last year Roy Wilkins of the National Association for the Advancement of Colored People was quoted as saying, "If there's any single monument to Walter, it's the record wiped clean of lynching." Though the murderers of Emmett Till went unpunished, and the headlines inform us every day of how much still remains to be done, it is at least something that those sickening pictures of charred bodies have disappeared from our family newspapers and magazines.

It would be nice to be able to report that in "A Gentle Knight" Poppy Cannon—who married Walter White in 1949—gives us fresh and penetrating insights into the personality of an American whose position was unique and whose achievement was peculiarly distinctive. Unfortunately, Miss Cannon limits herself pretty much to such details as that she wore a pink hat and a grey dress on her wedding day.

Offhand it would seem as if the job of the memoirist is the easiest kind of writing there is. The strong personalities and the dramatic events would, one might think, almost write themselves. Actually the truly rewarding memoir is just as demanding a literary form as the most ambitious novel. It requires an equal amount of painful and searching explicitness, and it can be invalidated just as fast by sentimental posturing or the narcissistic peek in the mirror.

In "The Heart Has Its Reasons" the Duchess of Windsor gives us a delicious sentence in which she says she reached a point, in the beginning of her celebrated romance, when she realized that Mr. Simpson's interest in the Prince of Wales had not kept pace with her own. It cannot be said that the Duchess fielded that one, but at least she gave it the old college try.

Miss Cannon does not even try; and her omissions are irksome. When a man is driving as hard—and ultimately as successfully—toward a goal as Walter White was what happens

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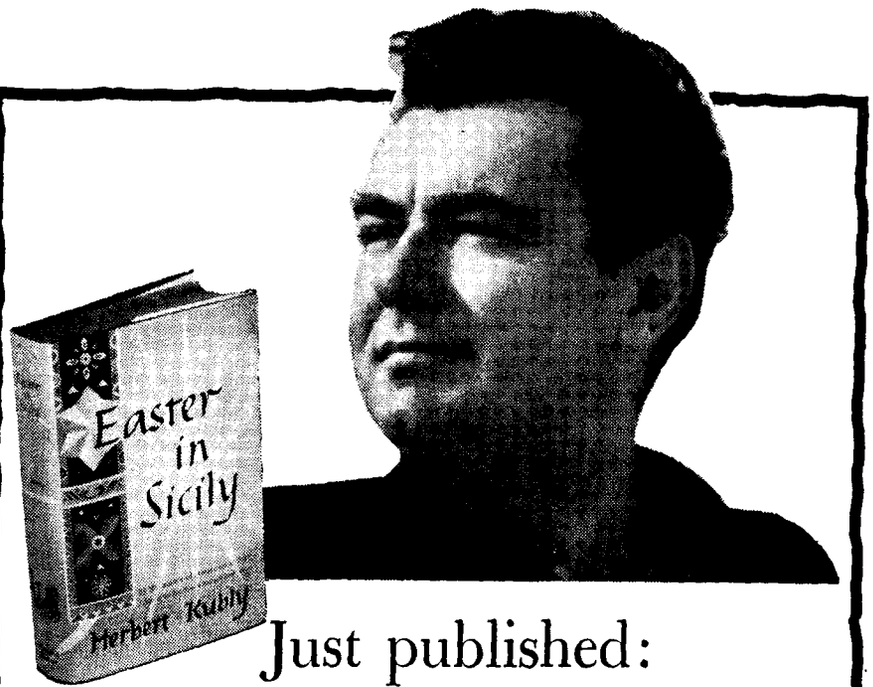
to his personal life? Miss Cannon mentions her own children frequently, but says nothing about Mr. White's children. She quotes the poetry she wrote for her husband, but about the human arrangements and rearrangements which manifestly took place in both their lives she is resolutely silent.

Of the essential oddity of Walter White's position Miss Cannon seems quite unaware. Because of his appearance Mr. White was able to get much more done, in a much shorter time, than even the most superhuman leader could have achieved—in that place and time—who was recognizably Negro. White people who went through the battle of getting a Negro friend into the front elevator, instead of the one reserved for freight, became keenly aware of the dazzling shortcuts that could be taken by a professional Negro who happened to have blue eyes and blond hair.

On the other hand, the disguise—if such it may be called—had its own disadvantages. There were bound to be lacunae in Mr. White's experience. He had never of himself, and in his own person, provoked that hideous stiffening to attention of unsophisticated Caucasians who suddenly see a Negro in some place where they do not think a Negro ought to be. In Miss Cannon's book Walter White has no enemies or non-admirers except the open and acknowledged bigots; but Negroes would have been less than human if some of them had not felt resentfully that, for all his proven courage and unquestioned dedication, he had it pretty easy.

Miss Cannon mentions the furore which her marriage caused in the Negro press, but she makes no attempt to trace or to interpret the feelings from which it sprang. Nor does she appear to realize that an interracial marriage where one of the partners is unmistakably Negro presents—especially if there are children—thornier problems than any she reports herself as having confronted.

The career of Walter White was *sui generis*. He lived in two worlds, and he was one of the great leaders in the fight to blend those two worlds into one. Eleanor Roosevelt has shown that it is possible to write a candid reminiscence and still remain every inch a lady. It is a pity that either through mistaken reticence or through a certain deficiency of observations Miss Cannon makes a brave man, playing a most unusual and complicated role, sound like just another run-of-the-mill celebrity.



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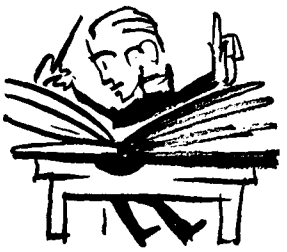

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SHEED & WARD New York 3

Fiction

Continued from page 19

too often for it to penetrate very deeply unless it has a good deal of heartfelt zest and a true sense of wonder to power it. Mr. Nathan, failing in this, seems to betray the weariness of an over-worked writer who knows he must turn out what his audience expects of him, but who has so lost interest in it himself that he scarcely bothers to conceal the fact, and even grows careless with regard to mere mechanical dexterity.

—JEROME STONE.

ALSO NOTED: **"The Count Without Castles,"** by Jeanne Humphreys (Duell, Sloan & Pearce, $3.50), explores the marital, domestic, and military dilemmas of Spain's fourteenth-century ruler King Pedro I of Castilla. The author keeps her romantic plot under control by weaving it into authentic material and sustains it all with a lively gait.

"Taste of Glory," by Carleton Beals (Crown, $3.50), is a biographical novel about Bernardo O'Higgins, the fabulous soldier-statesman who liberated Chile. A competent portrayal of a hectic era, placing emphasis upon facts instead of frills.

"Canton Barrier," by Andrew Geer (Harper, $3.50), finds Jeff Jordan and his mercenary pilots transporting guns, gold, and ammunition to the highest bidder during the Communist and Nationalist struggles in the China of 1949. Crammed to the cockpit with adventure, this smoothly told yarn makes no pretense at being anything but diversion.

"Never the Same Again," by Gerald Tesch (Putnam, $4.50), is a psychological study of a thirteen-year-old boy who doesn't stand a chance in a tragically confused adult environment. Young Mr. Tesch compellingly draws readers into a stream of mental and physical action that offers some rugged moments and horrifying insights.

"The Magnificent Three," by Grace Petitclerc (Crown, $3.50), takes its readers on a crusade led by Paul and his fellow missionaries in their efforts to bring the teachings of Christianity to the ancient world dominated by Rome. A careful account that gives evidence of patient research.

"Small Pond," by Ada Goepp (Westminster, $3.50), tells about some lively doings on the faculty row of a small New England woman's college whose male teachers are thrown for a loop with the arrival of a colleague as witty as she is shapely. The book is not a big fish in the fictional pond, but it does present entertainingly the humorous side of the chalk-mark set.

"The Big Nickelodeon," by Maritta Wolff (Random House, $3.95), is all about a played-out writer who wrongly encourages a divorcee, sends a mixed-up female back to her Electra complex, and frustrates others who have marriage designs on him. Miss Wolff is an old hand with characters who alternately repel and fascinate and with narrative that moves like an express train.

"Lancet," by Garet Rogers (Putnam, $4.50), is a novel about seventeenth-century English surgeons whose body-snatching and experimental dissections enabled their professional descendants to gain respectability and proficiency. Miss Rogers hides none of the gruesome details in a jam-packed narrative that, despite its length, moves swiftly.

"Caleb Pettengill U.S.N.," by George Fielding Eliot (Messner, $3.95), recounts the flamboyant career of a young gunboat-commander in the services of the Union Navy during the Civil War. Military expert Fielding Eliot's factual re-creations prove more absorbing than the fictional extravaganza that accompanies them.

"Warm Wind, West Wind," by Anne Matthew (Crown, $3.95), is a big-sized novel about the England of Henry VII with its bustling maritime, country, and city life. Miss Matthew's engaging narrative proves that novels about this colorful period need no sensational folderol to be effective.

—S. P. MANSTEN.

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Answer to Literary Crypt No. 698

A man must not swallow more beliefs than he can digest.

—HAVELOCK ELLIS.

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Nature

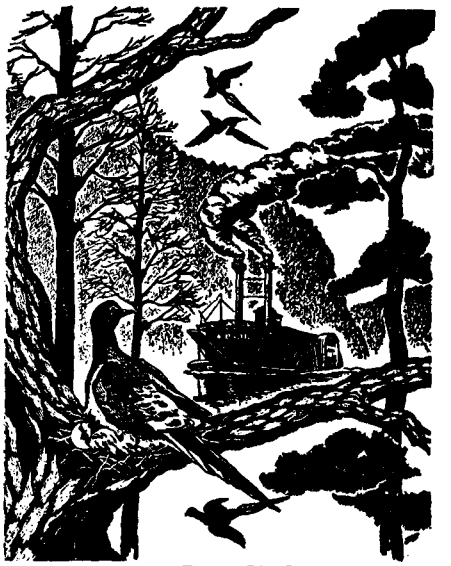
Continued from page 25

and our many colorful autumnal grasses receive scant mention. A large number of our big mammals mate in autumn, but Mr. Teale barely alludes to the fact. And where is the wistful autumnal song of the white-throated sparrow? What autumn means to humanity, from the back-to-school child to the back-to-office desk slave, scarcely appears; Mr. Teale merely quotes a line from the now dubious Ellsworth Huntington saying that human mental powers are at their best in autumn (introspection of a back-to-Yale professor)?

But no matter; it's a delightful book and is the second in a planned four-volume work on the American seasons which we shall all be pleased to own.

The photography, of course, is of the best—as to photographic technique. Perhaps no black-and-white photographs will ever do autumn full justice, but let us not ask any picture to be what it did not set out to be.

UNFORGOTTEN BIRD: Who cannot help feeling sorry about the fate of the passenger pigeon? Once so numerous that they blackened U.S. skies with their flights (and with bell-like cries made themselves familiar to generations of American hunters), these blue-gray headed, longish-tailed—and not unlovely—birds are now as extinct as are their remote cousins the dodos. In 1914 in the Cincinnati Zoo the last known member of their species died—a fact long cited by ornithologists as a prime example of national thoughtlessness. Forty-two years later Major James Ralph Johnson has written a short book about the extinct bird entitled **"The Last Passenger"** (Macmillan, $2.75). "The flying passenger formation resembled a gray river in the sky, the wingbeats like a million ripples across its surface," writes Major Johnson with lyrical persuasiveness. He proceeds to tell a faithful story of the passenger pigeon in terms of the life cycle of an imaginary one named "Blue." Just how faithful is his story is revealed by the fact that Blue and his species come out as a perfectly natural group. At their peak population, according to Major Johnson, the birds set back the development of forest undergrowth by scavenging for seeds, unbalanced the natural ecology by stripping the ground of nuts on which other wildlife was dependent for survival, and covered miles of forest with their very natural excrement. Naturally, too, nineteenth- and twentieth-century hunters therefore placed little value on their heads and mercilessly killed all of them off—except, of course, Major Johnson's mythical "Blue." —E. P. MONROE.

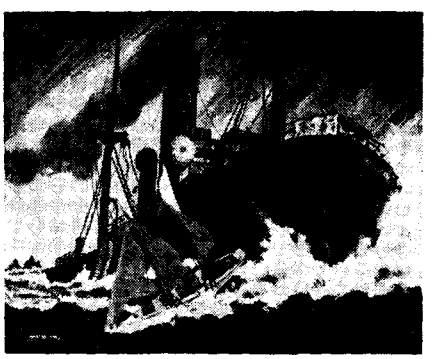


—From "The Last Passenger."

The Nest on the Ohio.

LITERARY I.Q. ANSWERS

1. "The History of Rome Hanks," by Joseph Stanley Pennell. 2. "The Journal of Edwin Carp," by Richard Haydn. 3. "The Return of Lanny Budd," by Upton Sinclair. 4. "The Chronicle of Aaron Kane," by Frederick Wight. 5. "The Mystery of Edwin Drood," by Charles Dickens. "The Adventures of Augie March," by Saul Bellow. 7. "The Picture of Dorian Gray," by Oscar Wilde. 8. "The Redemption of Tycho Brahe," by Max Brod. 9. "The Rise of Silas Lapham," by William Dean Howells. 10. "The Wife of Martin Guerre," by Janet Lewis. 11. "The Son of Richard Carden," by Neil Bell. 12. "The Fortunes of Richard Mahony," by H. H. Richardson. 13. "The Ordeal of Richard Feverel," by George Meredith. 14. "The Story of Esther Costello," by Nicholas Monsarrat. 15. "The Expedition of Humphry Clinker," by Tobias Smollett. 16. "The Case of Sergeant Grischa," by Arnold Zweig. 17. "The World of William Clissold," by H. G. Wells. 18. "The Crime of Sylvester Bonnard," by Anatole France. 19. "The Romance of Leonardo da Vinci," by Dmitri Merejkowski. 20. "The Marriage of Elizabeth Whitacker," by Jacobine Hichens.



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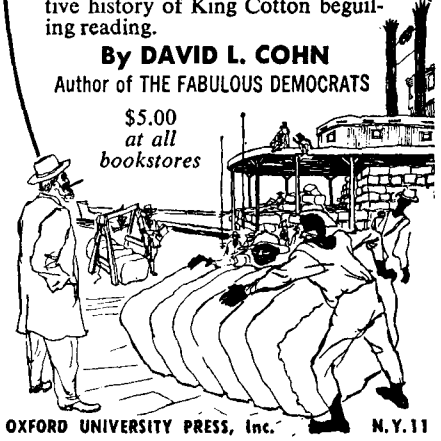

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Horatio Alger

Continued from page 16

as Edison was recalling how he had sold newspapers on the corner; John D. Rockefeller, after a period of unemployment, was lining up a job. The times not only made the novel, they also justified them.

Different readers meet Alger's stock hero in different guises. Two generations of boys got him via Tom Swift—Alger's Sturdy Lad with rockets on. In those balmy pre-atomic days, Tom promised Better Things for Better Living through Science. Urbanism and overproduction were no problems in his technological fairyland.

Among the many variations of the Tom Swift story is that of Sammy Glick. He is swifter than Swift: a human whippet chasing the mechanical rabbit, believing satisfaction is just around the bend. We understand the reverse side of the coin because we know what is on the front. Today's Sammy Glicks are Horatio Alger "Frankenstein's monsters."

Even more exotic and enduring is Tarzan, Alger's lad in leopardskin. Holy Horatio himself could not have conceived of a better example of a self-made man. Suckled by a female gorilla, Tarzan quite literally exemplified survival of the fittest. His open market was filled with lions and alligators. Leopard-women, ant-men, and white renegades (Tarzan lived clean; they drank) could not overcome him. He was really the son of Lord Greystoke—and he had both pluck and luck.

Under his different guises the self-made hero is always the Cinderella of American society. He proves one of our favorite maxims: "I'm as good as the next feller." Performance, not birth, is the American yardstick.

This paragon is at his best in business and politics. In art, philosophy, music, and science we honor achievement, but do not claim that anyone who tries hard can rate it. The admiration we feel for Winslow Homer, John Marin, and Albert Einstein is different from that accorded to Sam Houston, Andy Jackson, or Abraham Lincoln. Geniuses are born, not made—but every boy can be President.

Or can he? The man who trumpeted so most loudly lived out the denial. None of the peaches and cream of his books spilled over into his own life. In fact, his career parodied them. He was so little appreciated in this grubby little corner that he sought recognition by pounding the bass drum in newsboys' parades, tipped the Astor House desk clerk so he would

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point out celebrities when they walked by. Horatio was as insecure as his heroes were certain.

Then came a violent affair with a married woman and estrangement from his family. His one refuge became chocolate candy bars, which he munched in the solitude of his own room in the Newsboys' Lodging House of New York City (an earlier version of the YMCA). Plump and balding, he was suspended somewhere between the myth he had created and the reality he confronted.

There was nothing to do except write steadily, desperately, trying to make the old formula work, writing for boys because he couldn't write for men. History closed in on him. He had nothing to say.

Finally even the Sunday School teachers found it hard to read his glib little sagas with a straight face. Naturalism was coming into vogue. America was developing a style and poetry of her own. Walt Whitman had sounded his barbaric yawp over the roof-tops of the world. Mark Twain was showing a river full of black violence, and Stephen Crane a red badge of courage. Who got a kick out of Alger's simple stuff?

A few months before the century ended Horatio Alger, Jr. died quietly and alone in his drab dormitory room. On his desk was the outline of a story that would never be told. In his heart was another one. It would never be told either.

Years before he had playfully composed his own epitaph:

> Six feet underground reposes Horatio Alger, Helping Himself to a part of the earth, not Digging for Gold or In Search of Treasure, but Struggling Upward and Bound to Rise at last in a New World—where it shall be said he is Risen from the Ranks.

Several decades later another shorter epitaph was written for another pitiful fellow named Willy Loman. This would have served admirably for Alger:

"He never knew who he was."

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1957 AMERICANA CALENDAR. Paddlewheel steamboats, full color prints by Evelyn Curro. Handsomely boxed. $2 postpaid. SLEEPY HOLLOW BOOKSHOP, 71 Irving Place, NYC 3.

I have just gone through PSYCHOTHERAPY. "Blind spots" removed for clearer understanding and better judgment. Hateful hostilities resolved for better relations with fellow humans. Personality brightened for improved leadership. NOW, I want some of the good things money can buy for me and my large family. YOU can help me do this by giving me a well paying job. I trust you to look after your own interests in our connection. Box A-136.

POMANDERS, Pot-pourri, Pompadours, Snuffs—fragrant gifts; sample $1. 11 Beauchamp Place, London S.W. 3.

WANTED: March 17, 1956 issue of Saturday Review. Box A-145.

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ANY INTELLIGENT PERSON who is handy with tools can make a beautiful violin from one of our complete kits. Free brochure. Premier Music, 309 West Fourth St., Los Angeles 13, Calif.

FAMILY ARMS — English, Scotch, Irish. Write M'WETHY, St. Johnsville, N. Y.

SALUKIS, UNIQUE PUPPIES, imported royal background, showable. Warm Valley Kennels, R#5, Norwichtown, Conn.

FRENCH, ITALIAN—Speak fluently, highly educated Parisienne. Interesting, practical method. SPANISH—small group forming for conversational soirees. Spanish instructors. LExington 2-8893 (NYC).

PERSONALS

DRAMA AWARDS FOR LONG OR SHORT PLAYS. Competition deadline February 25. Address Dramatists' Alliance, Stanford University, California.

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EXPERIENCED MALE SOCIAL WORKER who has given creative leadership in community centre, camping and adult education, interested in making change of employment. Seeking challenging opportunity in new social work or educational developments. Member NASW. Please write fully. Will explore all possibilities. Box Y-11.

"HOW CAN I FIND OUT?" You can! Information confidentially developed. Any matter, person, problem. Worldwide. Officially licensed. Established 1922. WILLIAM HERMAN, 170 Broadway, NYC.

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WANTED: Second hand, third hand, preferably complete set "Little Colonel" series. Box A-148.

ANTIQUE POSTERS—CIRCUS, MINSTREL, DRAMA, GAY NINETIES. Spanish Toros, French Riviera, etc. Lists for stamp. Central Show Printing Co., Box S-617, Mason City, Iowa.

Are old houses YOUR delight? Learn how, when and where to visit over 1,800 of the finest in a GUIDE TO THE EARLY HOMES OF AMERICA—NORTH AND SOUTH (two volumes) by Dorothy and Richard Pratt who know them as authorities. Not only all the house museums and historic village restorations, but prepare for an unprecedented privilege . . . you can visit by special arrangement more than 650 private homes of great distinction. The fine photographs are but a foretaste of the pleasure in store. For years to come your jaunts may now lead you to entrancing new experiences. Wouldn't you say it's the book bargain of a lifetime at $6.95 a volume? At all bookstores.

BRITISH SHOES FOR GENTLEMEN at a fraction of their American retail price! $9.95 includes duty and import charges. Delivery in ten days from receipt of order. Unconditional money-back guarantee. Write for free illustrated catalogue. Steven Williams Sr., Ltd., 40 Chatham Road, Short Hills, New Jersey.

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WANTED: Old prints relating to printing, inkmaking or typesetting trades. David Putnam, Box 480, Keene, N. H.

ORSON LOWELL'S ORIGINAL DRAWINGS. Write Lowell, 20 Boulevard, New Rochelle, N. Y.

RETIRED TEACHERS' HOME. Ruggles Foundation Home for retired teachers, 262 South Prospect St., Burlington, Vermont, has vacancies. Located near University of Vermont campus. Home-like atmosphere. Rates furnished on request to above address.

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MAKE MELLOW MUSIC IMMEDIATELY with lovely imported rosewood Recorder. Perfect intonation. Not a toy. $14.50 complete. COOPER MUSICo., 62 East Division St., Chicago, Ill.

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SPEND THE HOLIDAYS in your own cozy New Hampshire Cape Cod home; 8 rooms, 2 baths; thoroughly modernized; beautiful setting. Woodlands with fine possibilities. $24,000. Reasonable offer considered. Fosdick, RFD 1, Claremont, New Hampshire.

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EUROPE 1957. MIDWEST CIRCLE TOURS: "Classical"—March 29-June 7 and July 29-October 3, 15 countries with Greece: $1,135. "Grand"—June 8-August 27 and July 6-September 21, 18 countries with Scandinavia and Italy, $1,195. "Standard"—June 15-August 23 and July 7-September 13, 12 countries with Scandinavia, Italy: $1,045. "Scandinavian"—May 11-July 3, 6 countries with North Cape Cruise in midnight sun: $895. All with steamship passage. With air passage: June 15-August 15, 18 countries: $1,295. July 6-August 18, 12 countries: $1,095. Both with Scandinavia, Italy. Prices inclusive. MIDWEST TOURS, Northfield, Minnesota.

RUSSIA. Spend 26 days in USSR, 40 days Scandinavia, Poland, Czechoslovakia, and Europe. Special tour June 15 by air. $2,550. Write Tom Maupin, Box 571, Lawrence, Kansas.

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WRITERS! Floating workshop to Bermuda. Combine summer dream vacation with professional instruction. American-Foreign Travel Associates, Doylestown, Pennsylvania.

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FOR YOUR 1st, 2nd, or any Honeymoon on Farms or Hotels, call LOrraine 8-0700 (NYC).

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KINGSLEY DOUBLE-CROSTIC NO. 1182

Reg. U.S. Patent Office

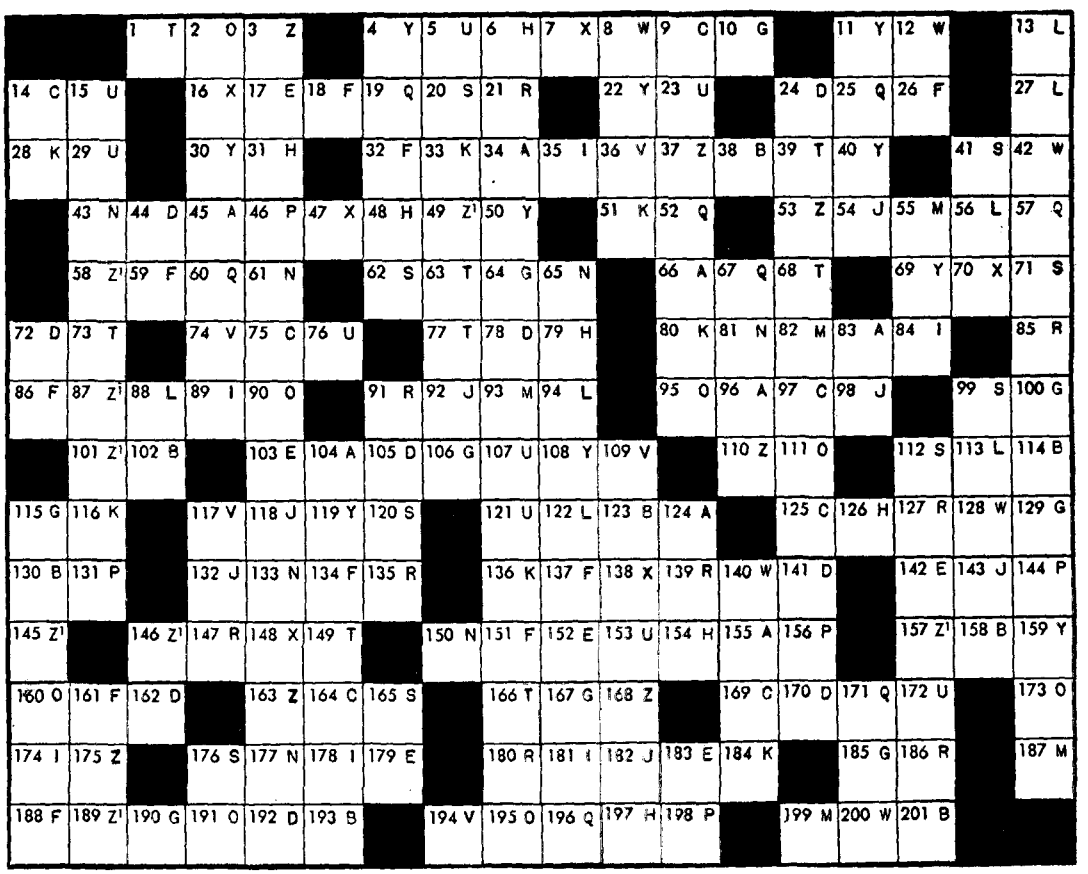
By Doris Nash Wortman

DEFINITIONS	WORDS
A. Church name of youngest dau. of Nathaniel Hawthorne (1851-1926).	96 155 45 124 55 104 83 34
B. Diana as protectress of fishermen.	114 38 123 201 193 102 130 158
C. Official collection of laws compiled and edited by Word J.	125 97 169 164 9 75 14
D. One of the mightiest of the Giants in Greek legend, conquered by the gods.	78 24 105 141 192 170 162 44 72
E. Followed by Word P, Oriental dancer who caused a sensation at World's Fair 1893.	183 103 179 142 17 152
F. One article of bedding often next to the body (2 wds.).	86 18 32 137 151 134 59 188 161 26
G. Ineradicable.	129 100 190 115 167 64 185 106 10
H. A rigid posture assumed by a horse while bucking.	6 48 126 79 154 31 197
I. Scandinavian gold monetary units.	35 89 181 174 84 178
J. Second-cent. Jewish scholar long resident in Palestine, often called simply "Rabbi."	132 92 143 182 98 54 118
K. A rough, enclosed work used in fortifying tops of hills, esp. positions in enemy territory.	116 33 184 51 28 136 80
L. Short, close-fitting garment worn by acrobats and aerialists.	56 94 88 13 122 113 27
M. Family name of Little Lord Fauntleroy; given name, popular movie actor.	82 93 187 199 55

DEFINITIONS	WORDS
N. Said of a horse, to buck by bringing shoulders almost to ground and suddenly raising them.	43 133 61 150 177 65 81
O. "Fairest of all women," dau. of Sigurd and Gutrun.	90 195 173 111 2 191 95 160
P. See Word E.	144 131 156 46 198
Q. To free once more from tension.	52 60 67 19 25 57 196 171
R. "Smily wrinkles" at the outer corners of the eyes (comp.).	180 127 139 91 21 85 186 147 135
S. Extirpated (2 wds.).	20 112 41 120 165 176 99 71 62
T. Forming a finish (3 wds.).	166 39 1 63 73 149 77 68
U. State of feeling or looking miserable.	153 29 121 172 107 5 15 23 76
V. Chief founder of modern phonetics (1845-1912).	194 74 36 109 117
W. Amer. agriculturist, founded *Farmer's Register*, 1833.	140 200 42 12 8 128
X. Famous diamond in the Russian Imperial scepter; first bought for Catherine, 1772.	70 148 7 47 16 138
Y. A northern county and its seat, Nova Scotia (heavily accented on the last of four syllables).	119 108 30 22 40 11 159 4 50 69
Z. English explorer who made "N.Y. to Paris by land" except for Bering Strait, 1896.	168 3 53 110 37 175 163
Z¹. One who hides to escape paying fare.	157 49 87 146 101 58 189 145

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 12 of this issue.

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NEW BOOKS FOR YOUNG READERS

Marcia Brown

Winner of the Caldecott Medal for *Cinderella*

THE FLYING CARPET

A gorgeous 48-page picture book, which gives much of the rich Oriental flavor of the ARABIAN NIGHTS. 6-10 $3.00

Nan Hayden Agle

PRINCESS MARY OF MARYLAND

The unique story of Maryland's little Indian Princess who played a real part in history. Illus. in two colors by Aaron Sopher.
6-10 $2.50

Alice Dalgliesh

RIDE ON THE WIND

An inspiring story of Charles Lindbergh's boyhood and his famous flight, told from *The Spirit of St. Louis*. With Georges Schreiber's fine, (full-color) illustrations. 6-10 $2.75

Alice E. Goudey

HERE COME THE WHALES!

An introduction to whales of all kinds. Pictures in two colors by Garry MacKenzie. 5-9 $2.50

Virginia Kahl

PLUM PUDDING FOR CHRISTMAS

How the Duchess and her daughters prepare a Christmas Feast of plum pudding for the King. Illus. by the author.
6-9 $2.50

Marion Renick

SEVEN SIMPSONS ON SIX BIKES

The Simpson children learn a lot about bikes and bicycle safety too. Illus. in two colors by Gertrude Howe. 6-10 $2.25

Leonard Weisgard

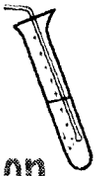
MR. PEACEABLE PAINTS

Another wonderful picture book by a favorite illustrator. About Mr. Peaceable, who stands for all the old primitive painters.
6-10 $2.75

Paul Brown

YOUR PONY'S TREK AROUND THE WORLD

The story of the development of the horse. Many fine four-color pictures by the author.
6-10 $2.75



Dorothy Callahan and Alma Smith Payne

THE GREAT NUTRITION PUZZLE

Questions about nutrition and digestion are answered by two experts. Illus. by Helen Borten. Older boys and girls. $2.95

Robert A. Heinlein

TIME FOR THE STARS

Suspenseful science fiction story as we travel in a torchship to the distant stars with a seventeen-year-old boy. 14-18 $2.75

At all bookstores

CHARLES SCRIBNER'S SONS

Louise Lee Floethe

IF I WERE CAPTAIN

The exciting dreams of a small boy who suddenly *becomes* captain of an old-time ship. Told in gay rhymes. Illus. by Richard Floethe. 4-7 $2.50

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FALL GUIDE TO CHILDREN'S BOOKS

—"This Way, Delight."

EDITED BY FRANCES LANDER SPAIN

48 **Picture Books**
52 **For Younger Children**
54 **Christmas**
54 **For the Hobbyist**
56 **Fables, Folk and Fairy Tales**
58 **Nature**
60 **Stories for Older Boys and Girls**
63 **People and Places**
66 **Poetry, Drama, Song**
68 **The Teen-Ager Likes to Laugh**
70 **For the Teen-Ager**

". . . or what man is there of you whom if his son ask bread will he give him a stone?" No one, we hope; yet in the realm of the mind sons—and daughters—are being given poor substitutes for the fare they crave. Children are reading, will read, if they can get the books they want. Books whose authors have something to say to youth, and say it with originality, imagination, and strength. These books—heedless of vocabulary, sentence length, or pattern—nourish the growing child, give him something he can stretch up to, hold before him examples of the beauty of ideas executed with clarity of style and excellence of design. We who work with children—parents, teachers, and librarians—have a rare opportunity to see that the children we touch are given bread when they ask it.

—FRANCES LANDER SPAIN,
Coordinator, Children's Services, The New York Public Library.

Helping Johnny and Janie to Read

By Frances Henne, *associate professor of the School of Library Service, Columbia University.*

CHILDREN'S books and reading have fascinated, and worried, adults from time immemorial. Probably more "authorities" exist on the subject of children's books and reading than in any other area of knowledge. To but know a child and to but leaf a children's book and there come—full-blown and robust—pronouncements and dicta. Also much confusion.

From all around we hear: Johnny can—Johnny can't; fairy stories are a shining imaginative literature that no young child should be without—fairy stories frighten young children into becoming gibbering idiots; media of communication other than print, particularly television, crowd reading out of the lives of children—these media motivate children to read more books; comic books cause no harm and can be profitably utilized—comic books inculcate mediocrity, if not mayhem; and similar discussions. Many lament that imaginative literature is being pushed to the wall by a plethora of books about the policeman, the dairy, the microbe, and the dinosaur; others ask for more books about familiar subjects, particularly for the beginning reader. Some comment sadly that children's books today constitute a sorry pottage indeed and, finger pointed accusingly, show this to be true because each year does not produce as many classics as were published in the entire nineteenth century; others take a dim view of many of the classics and document their judgment with political, anthropological, literary, or other analyses. Almost everyone is overwhelmed by the number of titles published each year for children. Widespread agreement can be found to the effect that every book published for children should be a masterpiece, printed in thirty colors, with a binding that lasts forever, at a cost of but a few pence, and with a free sample copy for everybody.

The question of the current status of the reading of adults and children attracts much speculation and agitation. Perplexing questions recur: Isn't it true that a shocking number of citizens, quite responsible and successful citizens, read very little, if anything? For most people are not books being replaced by other media of communication? What are we going to do about the children who can't read? About the children who won't read? These questions and their implications quite naturally disturb those who have faith in the importance and significance of reading in the lives of individuals and nations, and who believe that reading contributes uniquely to the efforts of mankind to attain wisdom, beauty, dignity, and usefulness.

FOR the achievement of our goals concerning children and their reading three essential and interdependent principles of action are involved. Briefly, and with an obvious risk of oversimplification, these principles can be stated as follows: (1) to make certain that every child reaches the best of his reading ability (not only mechanical skill but also the ability to interpret, evaluate, and use what is read); (2) to make good books in sufficient quantity easily accessible to all children, and (3) to provide adults who are concerned with children's reading and books—whether as parents, teachers, librarians, or in other capacities—with a knowledge in these areas appropriate and sufficient for their purposes. Obvious though these principles of action may be, the first is far from realization in this country;

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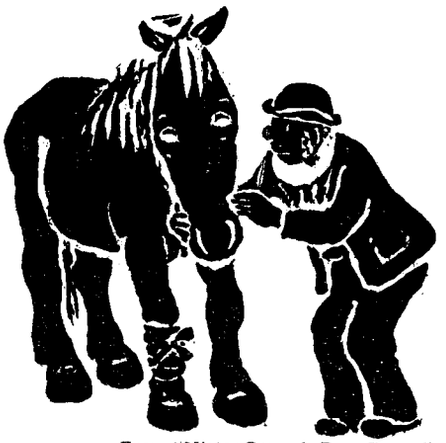
the second has received surprisingly little attention from the citizenry, and many aspects of the third have never been developed on any wide scale.

Not until these principles are fully achieved will we have a true and complete picture or evaluation of the place of reading in the lives of children. Only then can we accept philosophically the fact that some normal children will not read very much, that many children will grow up to become adults who read very little, and that media of communication other than print will be more important for some. We can afford to recognize these conditions only when we know that they come about for reasons other than depriving a child of the opportunity to develop his reading abilities to their fullest potential. We will know that if he elects not to read, now or later, he is not rejecting reading because of faulty instruction, hostile attitudes or spurious indifference toward reading, or unfamiliarity with good books that are interesting and attractive. Common sense tells us that non-readers of this type are frequently found among normally intelligent children, but we find this difficult to accept because we are never quite certain why.

Instead of concentrating efforts on achieving the three principles of action that have been noted we occupy ourselves all too often with a diversity of secondary activities. Efforts to further the cause of reading are redoubled. Schemes, plans, projects, and lures are introduced—anything to get children to read anything. Commendable though the reasons motivating these enterprises may be, basic needs are frequently ignored or overlooked in some instances; and in other instances standards for children's books and reading are compromised in the name of expediency. An example of the former can be found in the lack of libraries for children in this country; and of the latter, in some current tendencies in the selection of books for children.

Discussions concerning the importance of making books easily accessible to children have been frequent within recent years. Although progress in the establishment of libraries for children continues, the rate of development is

(*Continued on page* 73)



—*From "Mister Penny's Race Horse."*

". . . a spectacularly comical race."

PICTURE BOOKS

MISTER PENNY'S RACE HORSE. *By Marie Hall Ets. Viking.* $2. "Mister Penny" was published some twenty-one years ago and is well on the way to becoming a modern picture-book classic. The drama, humor, and childlike appeal of its story and black-and-white illustrations are all to be found in this second adventure of the gentle farmer and his family of animals. The adventure takes the animals to the Fair, where all are to be shown except Limpy, the knobby old horse. Yet it is Limpy who brings fame to the Penny ménage. "His impatience stirred up" by the false starts of the trotting races, he takes matters in his own hoofs, plunges on to the track, and runs a spectacularly comical race all by himself. A story of considerable substance and a worthy companion to its predecessor in text and picture.

—Eulalie Steinmetz Ross.

THE FLYING CARPET. *By Marcia Brown. Scribner.* $3. Marcia Brown has based her version of "The Flying Carpet" on the story as it appears in Richard Burton's translation of the Arabian Nights. In her pictures she has gone mainly to Persian sources for stylistic inspiration. The result is a brilliant and colorful picture book with a lavish and oriental splendor. In variety and beauty of composition from page to page, in the sense of movement Miss Brown has gone beyond anything she has created before, even her "Cinderella." "The Flying Carpet" is a distinguished addition to Miss Brown's mounting store of good picture books. It is a beautiful volume for any age and especially for the imaginative child who is beginning to read fairy tales. —Maria Cimino.

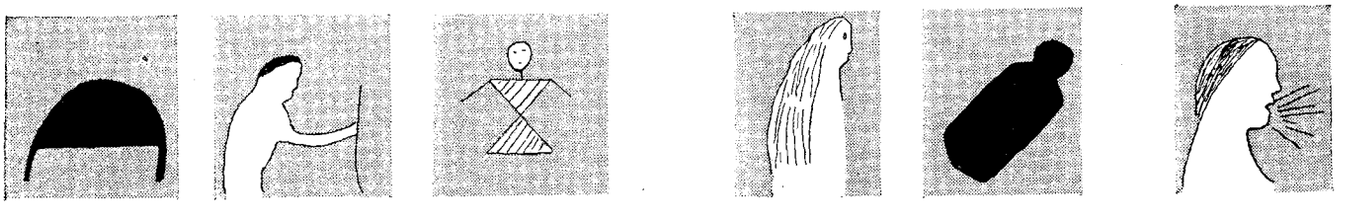
CROCODILE TEARS. *Written and illustrated by André François. Universe Books.* $2. André François sets out in this little picture book to tell what is meant by "crocodile tears." You must first go to Egypt and get yourself a crocodile. This is in itself a curious and amusing experience. But perhaps even more amusing is your experience when you discover the pleasures and hazards of having a crocodile in the family. Both the drawings and text are characterized by François' unique personal combination of simplicity and humor. The whole design of the book is of a piece and altogether charming. Nothing has been lost in its transition from France to America.

—M. C.

HOW MEDICINE MAN CURED PALEFACE WOMAN. *An Easy-Reading Story in Indian Picture Writing and Paleface Words. By Jessie Brewer McGaw. Scott.* $2.75. Here is a truly original, American picture book. Pictographs of the Plains Indians have been used by a Texas University English teacher to create a story of Chief High Eagle and Man-with-Heart who found paleface woman dying of cold and hunger. How "shadow of death faded with sunset and paleface woman rested with new life" makes a dramatic little story which should interest children of almost any age. The pictographs have been printed in black and earth-red on gray. Below the symbols is a hand-lettered English translation in large clear letters on well-designed pages.

Boys and girls should find this book intriguing for it offers inspiration for the invention of other stories, messages, and lively classroom discussions. —Helen Adams Masten.

HARRY THE DIRTY DOG. *By Gene Zion. Illustrated by Margaret Bloy Graham. Harper.* $2. Now everyone knows dogs love water except when it comes in



—*From "How Medicine Man Cured Paleface Woman."*

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the shape of a bath and is accompanied with soap and a scrubbing brush. "Harry the Dirty Dog" is no exception. When he realizes his happy home and future well-being depend upon such a drastic measure he resignedly and determinedly sets the stage for such an ordeal. The results are all Harry could have desired. Margaret Bloy Graham's bright gay pictures, filled with amusing details of various aspects of city life, will claim the concentration and tickle the fancy of the picture-book set long after the reading of the tale is finished.

—NANCE O'NEALL.

PERRY THE IMP. *By Will and Nicholas. Harcourt, Brace.* $2.95. A salty fable of Perry the Imp, a mischievous creature who shakes off the weed and wet of the sea and turns to the land. Even as the fish swim confidently around him the animals of the land follow him until they come to the town of Dopple, a day too soon for the town meeting. When with delighted acceptance the townspeople make him mayor of Dopple Perry looks about for some way to help the town. He hits upon the clocks—some fast, some slow, and some that don't go at all. "I have it," said Perry, and he jumped for joy. "I'll fix their clocks." But this was the last thing Dopple wanted. "Dopples will never be slaves to the clock," they said in scorn.

Children, with their delightful ability to read a fable for itself without the introspective entanglement of seeking a meaning, will follow Perry as he wends his way through the magic panorama of Nicholas's pages.

—ROSEMARY E. LIVSEY.

THE SHOES FIT FOR A KING. *By Helen E. Bill. Pictures by Louis Slobodkin. Watts.* $2.75. A pair of beautiful shoes decides to run off to the King's palace after hearing villagers say they were fit for a king. Unhappily, they are caught in a shower and arrive muddy and bedraggled so their reception is not as expected. At last, wiser and less proud, the once handsome shoes run back to the cobbler. All ends well, however, when in the surprise ending they are discovered by none other than the King himself, who needs a nice comfortable pair of shoes. Here is a book to delight young readers and listeners. Louis Slobodkin's amusing full-colored illustrations add gaiety to this modern fairy tale. —MILDRED R. PHIPPS.

GONE IS MY GOOSE. *By Dorothy Koch. Pictures by Doris Lee. Holiday House.* $2.25. A little farm girl in a wide straw hat searches for her lost goose in hen house, granary, barn, garden, and yard before she finds her pet—with six fuzzy goslings—in the grass by the creek. As she goes from place to place she wonders about her goose; the text is these wonderings—simple, rhythmic, and childlike. Pink and rust pictures, sufficiently detailed and strong of line, interpret the artless little story. The illustration of the gosling in the child's hand is beautiful. A picture book for the smallest child; a pleasant reader for the beginning scholar. —E. S. R.

IF I RAN THE CIRCUS. *By Dr. Seuss. Random House.* $2.50. There is the same fresh imaginative quality of the author's first books in this account of Morris McGurk who creates a fabulous circus in Mr. Sneelock's backyard after he "cleans up the cans." Mr. Sneelock, the storekeeper, will be so pleased with this "circus behind" that Morris is sure he will help out by "doing small odds and ends." And so cooperative he is that he becomes the star performer in many hair-raising acts. Fantastic animals and people drawn in the familiar Seuss manner—this time in yellow, blues, and pinks—with tongue-twisting names and rhymes, make this a book adults and children of all ages will enjoy. —NORMA RATHBUN.

THE VEGETABULL. *Story and pictures by Jan Le Witt. Harcourt, Brace.* $3. How Yorick the bull became the Vegetabull and what happened to him as a result is a tale that many children will find amusing. There is a moral implication, of course, but it is unobtrusive. It is a pleasant bit of nonsense which will serve its purpose. The illustrations and design are another affair. They are vivid, original, imaginative, and very impressive. Jan Le Witt is only a passable storyteller but a very gifted illustrator. It is his power as an illustrator which makes this, his first American picture book, arresting and handsome. —M. C.

MR. FERGUSON OF THE FIRE DEPARTMENT. *By Ellen MacGregor. Pictures by Paul Galdone. Whittlesey House.* $2. Mr. Ferguson was the cook of the Fire Station, and the shortest member of the crew. Try as hard as he could his short legs never got him to the engine in time to go out with the five tall firemen. So it was he who thought of the pole, cut a hole in the ceiling, and set it up in the Fire Station. But he reckoned without his pole, for each time he put his hands around it it shot him up, not down to the fire engine. Trial after trial proved it a wrong-way pole, until quite by accident Mr. Ferguson clutched it with his legs and slid down.

Broad, ridiculous humor utterly satisfying to hilarious five-year-olds.

—R. E. L.

—From "Mr. Ferguson of the Fire Department."

". . . a wrong-way pole."

THE POT BANK. *By Liang Yen. Lippincott.* $2. This delightful picture book of a visit to a Chinese fair was written and illustrated by Liang Yen, a New York architect who grew up in China. The illustrations in blue and rust depict the many things which Dee-dee and his sister Bao did at the Fair which funds from their "pot bank" (piggy bank) made possible. Although intended for preschool pupils, the book will prove useful in elementary-grade study of China because of the authentic pictures of typical dress and activities. Sturdily bound.

—MARY P. DOUGLAS.

GEORGE. *Story and pictures by Phyllis Rowand. Little, Brown.* $2.50. George found himself a family and moved in. It wasn't that a dog was not wanted, but George was too big for the house and too innocently pervasive to be comfortable. Each member of the family in exasperation declared, "This dog must go!" A day came, however, when he was gone and the family was lost without him. They combed the countryside and searched the town, but George was gone. At nightfall their anxious voices woke him—and the dog, who didn't know he was lost, came back to the family, who had found they could not do without him.

Big action-packed pictures, dominated by big, curly, affectionate George.

—R. E. L.

—From "The Shoes Fit for a King"

". . . all ends well."

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Drawings from THE FAIRY DOLL

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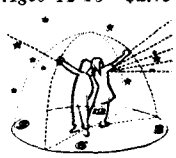

By HENRY M. NEELY
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By GENE LISITZKY
Illustrated by C. B. Falls

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Revised Edition, 1956
By ALBERT CARR
Illustrated by Marc Simont

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Graphic words and swinging rhythms express a bone-deep enjoyment and appreciation of the men and places in American history. *All Ages* $3.00

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—From "The Horse of Hurricane Hill."

". . . the career of a little colt."

FOR YOUNGER CHILDREN

HAH-NEE OF THE CLIFF DWELLERS. *By Mary and Conrad Buff. Houghton Mifflin.* $3. Hah-Nee, the little boy adopted by his tribe, was different from the other cliff dwellers. After many years of drought and famine suspicion fell on him as the cause of the tribe's misfortune, and he and his family were forced to flee in the night. The old grandfather had given Hah-Nee a map and a talisman to guide him to the far-off fertile lands of the Southwest which were to become his new home. Black-and-white and richly colored full-page drawings give the feeling of the West and interpret perfectly this moving story. —F. L. S.

THE HORSE OF HURRICANE HILL. *Story and pictures by C. W. Anderson. Macmillan.* $2.75. This story is pure boy and horse for it relates the career of a little colt who flees from a fire and takes refuge in the wooded hills among the wild life. There he learns to run and jump with the deer until wintry winds and hunger drive him back to civilization. He is found in a stable by Stephen and from there on we watch "Hurricane's" development into a marvelous racer and jumping horse under the loving care and tutelage of his young master and an elderly retired horseman.

The beautiful illustrations and detailed account of Hurricane's training will insure the popularity of this book. —Alice Brooks McGuire.

THE NIGHT OF THE HURRICANE. *By Elizabeth Ladd. Morrow.* $2.50. It was not until the night of the hurricane that Judy came to know that the beautiful coast of Maine could be an alarming place to live. It was on that wild September night, with its furious winds, creaking timbers, and roaring seas, that she realized the kindly protectiveness of her aunt and uncle for what it could mean to an orphaned child. This was the beginning of growing up for Judy, with a recognition of the part she must play in the new life she was to lead.

Each person in the story is convincingly strong. Circumstances motivate the plot giving it the reality of daily living. Written from the point of view of a growing child, this book has much of the warm interdependence and courage which we found, years ago, in Dorothy Canfield's "Understood Betsy." —R. E. L.

THE RUNAWAYS: A Tale of the Woodlands. *By Berta and Elmer Hader. Macmillan.* $2.50. Berta and Elmer Hader have a special feeling for all the small animals in the woods near their home on the hillside above the Hudson. This sympathetic understanding of the ways and needs of animals comes from intimate association and close observation. It is in all of their books, but in none of them is it more attractively expressed than in "The Runaways."

This is a picture-storybook of what happened to raccoons, opossums, rabbits, squirrels, skunks, woodchucks, deer, and the birds when bulldozers destroyed their woods. It is a straightforward and appealing story illustrated with water-color and pencil drawings. The pictures take us back in memory to "Spunky," our favorite of all the many books the Haders have written and illustrated for younger children. —H. A. M.

MYRTLE ALBERTINA'S SECRET. *By Lillian Pohlmann. Illustrated by Erik Blegvad. Coward-McCann.* $2.50. In a California gold-mining town in the 1880s lived a little girl who was always told she could never keep a secret. This simple story for the beginning reader centers around a birthday secret she successfully kept. An element of suspense enters the story when a "high-grader" or gold thief is detected in the Red Dog mine and becomes involved with the keeping of the secret. The story is plausible and is told in a simple style for the average reader. Black-and-white sketches highlight the costumes and scenes of early pioneer days in California. —Alice Lohrer.

BETSY'S BUSY SUMMER. *By Carolyn Haywood. Illustrated by the author. Morrow.* $2.95. This well-beloved author of children's books has produced another that is bound to please her many admirers. Betsy's summer vacation days speed by with most of the summer's activities divided between the brand-new summer house and Mr. Johnson's swimming pool. Betsy and her friends learn a valuable lesson when Mr. Johnson discovers they have formed an exclusive swimming club and intend to charge fees to outsiders who might want to swim in his pool. —Marjorie Halderman.

THE SECRET. *By Dorothy Clewes. Illustrated by Sofia. Coward-McCann.* $2.50. The need of children for a secret play place is shown in this story about a small boy and girl who restore an overgrown and forgotten garden and make it into a refuge for themselves and a white rabbit. The story is pleasant, the characters natural, and the book appealing in appearance. —Aileen O'Brien Murphy.

EMMY KEEPS A PROMISE. *By Madye Lee Chastain. Harcourt, Brace.* $2.75. When eleven-year-old Emmy promised an upstate New York aunt to watch out for her nineteen-year-old sister and "keep an eye out for a likely young man for her, too" she had to keep that promise. New York City, with its fascinating small shops and singing vendors, carriages and clipper ships, was an exciting place to Emmy, but the sea captain she hoped to win for her sister was even more exciting. Gentle humor, eleven-year-old enthusiasms, and amusing characters, including Lissa of "Dark Treasure," are here for upper elementary-school girls. —N. O'N.

STARS FOR CRISTY. *By Mabel Leigh Hunt. Illustrated by Velma Ilsley. Lippincott.* $2.75. Little girls of eight to twelve will find their counterparts in the dreams, the joys, and the near-troubles of eleven-year-old Cristy as they follow her adventures during a summer vacation. This warm family story of a little Italian tenement girl who stays busy earning stars for reading at the public library, winning one for completing a course in baby care at the settlement house, and being a sympathetic companion to each member of her own family contains much wise philosophy which children will understand and appreciate. The pen-and-ink sketches by Velma Ilsley seem just right for the text. —M. P. D.

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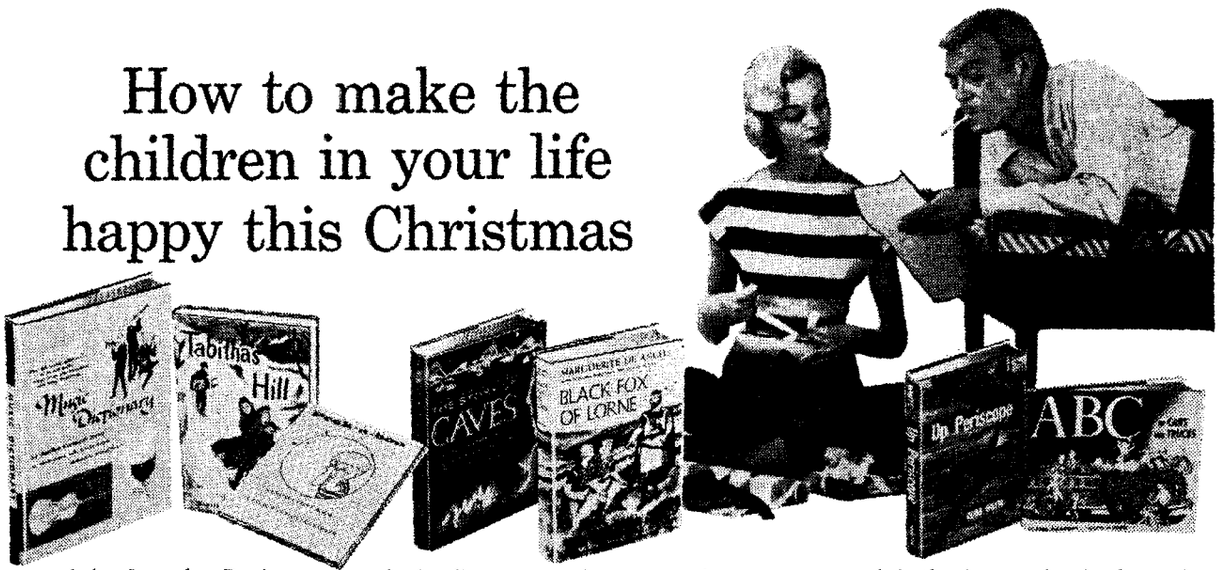
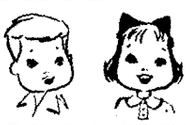
How to make the children in your life happy this Christmas



IF you read the *Saturday Review*, you undoubtedly want to share your pleasure in books and reading with others. No better way to do so than to make certain that every child in your life has at least one good book this Christmas — for both the pleasure it gives them and the pleasure it gives *you*. Be the parent, relative or friend who plants the joy of books in the heap of dolls, supersonic missiles, and baseball bats around the tree.



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Marilyn K. Davis with Arnold Broido; illustrated by Winifred Greene. The many gay drawings in this useful, attractive, large-size volume make learning about music easy and fun. Over 800 concise definitions. All ages. $3.50

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Written and illustrated by Marguerite de Angeli. The beloved author-illustrator has created a heroic tale in which twin brothers, shipwrecked in 10th-century Scotland, defeat an evil adversary. Ages 8 to 12. $2.95

WHISTLE FOR THE TRAIN

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Robb White. The military is one of the facts of life, these days, and boys will find this story of a World War II Navy lieutenant hard to put down. Ages 14 to 18. $2.75

PEEK-A-BOO

Ethel and Leonard Kessler; illustrated by Mr. Kessler. A frolicsome, happy, rhythmic first picture book, about a little boy who involves his entire family in his favorite game. Ages 1 to 4. $2

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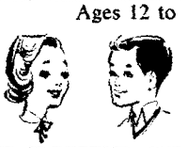
Ruth Langland Holberg, with illustrations by Kurt Werth. Becky and her new friend Nancy, who's just arrived at Cape Ann from Ireland, celebrate the 100th birthday of the Declaration of Independence. Ages 8 to 12. $2.75

LUCKY SHOES

Ray Millholland. This is a football story, for (young) men only, for the fellow who keeps his books and his spikes in the same pile. In it, a high school athlete becomes his team's iron horse. Ages 12 to 16. $2.50

"THAT JONES GIRL"

Elisabeth Hamilton Friermood; illustrated by Doris Reynolds. A shy girl gets a new look when her aunt, a glamorous actress, pays a surprise visit to town. Warmly romantic. Ages 12 to 16. $2.75



HOLLY RIVER SECRET

Ann Durell; illustrated by Ursula Koering. Pirates in New Jersey? Yes, indeed, in this absorbing story of a girl and her two brothers who explore the woods around a Jersey cranberry farm. Ages 8 to 12. $2.75

THE VILLAGE BAND MYSTERY

Lee Kingman; illustrated by Eric Blegvad. The author of *The Quarry Adventure* tells another delightful story, this time of how the missing band instruments and a little lamb teach a girl to "belong" in her new home. Ages 8 to 12. $2.75

FROZEN FIRE

Written and illustrated by Armstrong Sperry. A spirited story for boys by the Newbery Prize winner, involving a dramatic search in the Amazon jungles for ancient treasure and the "frozen fire" of diamonds. Ages 12 to 16. $2.75

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Dorothy Sterling; illustrated by Winifred Lubell. Let your boys and girls go on an expedition into one of the last frontiers for adventurers — the dark and mysterious world of caves beneath the earth. An irresistible new book for young "spelunkers." Ages 8 to 12. $3

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Evelyn Sibley Lampman; illustrated by Paul Lantz. A story that's both entertaining and inspiring—about a Navaho orphan who finds a firm place for herself in this world. Ages 8 to 12. $2.75

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Lynn Bronson; drawings by Paul Galdone. You never know what's going to happen to a girl when she's sixteen; the heroine of this story finds that exciting things can happen during a harvest on her father's farm. Ages 12 to 16. $2.50

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For the children in your life, we'll send free colorful reproductions of two of Marguerite de Angeli's handsome drawings from her Book of Nursery and Mother Goose Rhymes. *Please write to Room 1603-A, 575 Madison Avenue, New York 22.*

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CHRISTMAS

A CHRISTMAS STORY. *By Mary Chalmers. Harper.* $1. When the snow fell it was time to decorate the Christmas tree, but the little girl and her friends —the dog, the cat, and the rabbit— had no star for its top. How they found one makes a simple, childlike story. A tiny book, ideal for the Christmas stocking. —F. L. S.

THE FAIRY DOLL. *By Rumer Godden. Illustrated by Adrienne Adams. Viking.* $2.50. Rumer Godden's perceptive, almost intuitive understanding of the inner world of childhood illumines this beautifully restrained account of a small girl's discovery of her own spirit. A great-grandmother in her wisdom helps, but it is a decoration from the top of the family Christmas tree—a fragile fairy doll—whose magic releases a pathetic eight-year-old from bumbling stupidity to shining self-confidence. The writing is delicate and full of grace. —E. S. R.

ONCE IN ROYAL DAVID'S CITY. *Retold from the Gospels by Kathleen Lines. Illustrated by Harold Jones. Watts.* $3.95. Full-page drawings in color and black-and-white illustrate a line or two of text from the Gospels according to St. Luke and Matthew in this Christmas picture book. The Bible story is interrupted at the birth of Jesus to sing and picture the carol from which the book gets its title. The pictures are full of detail and have an old-fashioned charm.
—A. O. M.

THE COMING OF THE KING: The Story of the Nativity. *By Norman Vincent Peale. Illustrated by William Moyers. Prentice-Hall.* $2. Inspired by a visit to the Holy Land, Dr. Peale has told the Christmas story here much as he might have told it to his own children, quietly and reverently, weaving through it the background of the country where Jesus lived. On separate pages interspersed through the story, printed against a mauve background, are quotations in the King James version from the Prophets and the Gospels. Unfortunately, the illustrations are not distinguished.

In view of the existing beautiful Christmas books that no child should be allowed to miss one wonders at the need for another version of the nativity. But children, who never tire of the marvelous story, are patient, ready listeners for every new telling.
—Ruth Hill Viguers.

—*From "The Fairy Doll."*
". . . the inner world of childhood."

—*From "The First Book of Codes and Ciphers."*
". . . a 'secret' language."

HAPPY CHRISTMAS! Tales for Boys and Girls. *Edited by Claire Huchet Bishop. Illustrations by Ellen Raskin. Stephen Daye.* $3. Mrs. Bishop, herself a teller of tales, has selected Christmas stories, poems, and carols from many sources to make this anthology. Included are chapters from out-of-print books, such as the Christmas party chapter from "Nicholas" by Anne Carroll Moore, and many out-of-print stories, such as "Saint Nicholas" by Henri Gheon. A listing of Christmas recordings and museums from which Christmas reprints may be purchased is appended. The glowing red cover with its gold printing has the feeling of the holiday season. —F. L. S.

CHRISTMAS ON THE MAYFLOWER. *By Wilma Pitchford Hays. Illustrated by Roger Duvoisin. Coward-McCann.* $2.50. This authentic picture of the first Christmas which the Pilgrims spent in America is a worthy companion story to the author's earlier "Pilgrim Thanksgiving." The simple but dramatic text is ably illustrated by Caldecott Medal-winner Roger Duvoisin in soft blues and black. The prospect of a bleak Christmas and near mutiny of the ship's crew were relieved when the foundation of the Common House was laid at Plymouth on Christmas Day 1625 and when a yule log, bright berries, and wild game for the table united crew and Pilgrims in true Christmas spirit.
—M. P. D.

FOR THE HOBBYIST

THE FIRST BOOK OF CODES AND CIPHERS. *By Sam and Beryl Epstein. Pictures by László Roth. Watts.* $1.95. This is an ideal book for the young reader who wants to learn a "secret" language, or to develop one of his own. All kinds of codes—in letters, numbers, signs, and symbols—are described and illustrated, their practical use in diplomatic, military, and business communications is explained, and brief historical references are included. Messages in the different codes are scattered throughout the book, with answers listed at the end.
—F. L. S.

THE STEP-BY-STEP COOK BOOK FOR GIRLS AND BOYS. *By Julia Kiene. Illustrations by William Sayles. Simon & Schuster.* $2.95. Cooking is fun, and this book makes it easy, too. Preceding the recipes is a section of general directions, hints and shortcuts, cooking terms, and measures. Then, in great detail, the steps in the preparation of a recipe are given with a drawing illustrating each step. At the end there is a section on table setting, table manners, simple menus, and index. —F. L. S.

CLAY, WOOD, AND WIRE: A How-to-do-it Book of Sculpture. *By Harvey Weiss. Scott.* $3.50. The beginning sculptor will get many to-the-point directions on how to make a variety of figures using pipe cleaners, clay, plasticene, and papier maché. Accompanying these directions are illustrations from primitive, classical, and modern art which in themselves make an interesting art book. A short bibliography and identification of the illustrations is included. —F. L. S.

THE FIRST BOOK OF SEWING. *By Catherine Robert. Illustrated by the author. Watts.* $1.95. **SEW EASY!** *For the Young Beginner. By Peggy Hoffman. Illustrated with photographs by Lloyd E. Jones. Sketches by Susan Perle. Dutton.* $2.75. **SEWING IS EASY!** *By Helen Nicol Tanous. Photographs by Henry John Tanous. Random House.* $1.50. Lucky this year is the young seamstress for there are three books on sewing for her instruction and guidance. "The First Book of Sewing" starts with a brief history of sewing and the things used for needles and thread in the past, then describes the tools of sewing and how to use them, and the various stitches in plain and fancy, or embroidery, sewing. "Sew Easy," also, discusses tools and stitches and gives clear directions for making simple pieces. Though most of the emphasis is on hand sewing there is a brief chapter on the sewing ma-

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I WANT TO PAINT MY BATHROOM BLUE. 24 pages in full color by **MAURICE SENDAK.** A burst of color and humor by the noted author-artist team of A HOLE IS TO DIG. The story of a small boy who paints a house to suit his own fancy.

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chine. "Sewing Is Easy," a little more advanced treatment of the subject, also covers the simple tools and stitches and includes directions for cutting patterns and finishing the garment. All three are well illustrated. —F. L. S.

MILITARY VEHICLES. *By C. B. Colby. Coward-McCann.* $2. **OPERATION WATCHDOG.** *By C. B. Colby. Coward-McCann.* $2. Mr. Colby's books have sure-fire appeal for boys partly because of their graphic eye-catching formats, partly because of the timely subject content, and also because they are so easily comprehended by the reluctant reader. "Military Vehicles" describes gun carriers, mechanical mules, and super ducks; "Operation Watchdog" details the weapons of the Continental Air Defense Command—rockets, guided missiles, and radar screens. Both of these new additions to the author's growing list of technical picture books are mostly photographs with brief explanatory material. Perhaps their greatest value lies in their ability to stimulate the young person to read on more advanced levels in the related fields.
—ESTHER WALLS PAPPY.

THE EARLY DAYS OF AUTOMOBILES. *By Elizabeth Janeway. Illustrated by Hertha Depper. Random House.* $1.50. Commencing in 1895 with a vivid account of the first automobile race one snowy Thanksgiving Day in Chicago, this new Landmark Book chronicles the trials and tribulations, incredible hazards, and daring experiments which characterized the early career of the automobile. It makes a colorful pageant of events, well punctuated with famous names in automotive history—many now passed into limbo, but some still important today.

Mrs. Janeway narrates her story well, demonstrating skilfully the automobile's impact on present-day American life. Boys will not lay this book down. —A. B. M.

PORTRAIT OF JESUS. *Paintings and engravings from the National Gallery of Art. With Bible selections and descriptive text by Marian King. Lippincott.* $2.75. Miss King has chosen pictures and engravings from the National Gallery of Art at Washington to portray the life of Jesus. Though limited to those available in this gallery, she has made a sensitive and appreciative selection which interprets the outstanding incidents in His life. Opposite each picture (there are twenty-eight) is a quotation from the King James Version of the Bible and a description of the picture and its painter. Similar to Miss King's "Gallery of Children" —F. L. S.

—*From "The Last Battle."*

". . . mystic land . . . talking beasts."

FABLES, FOLK AND FAIRY TALES

THE LAST BATTLE. *By C. S. Lewis. Illustrations by Pauline Baynes. Macmillan.* $2.75. This exciting and well-written fairy tale concludes the stories which began with "The Lion, The Witch and the Wardrobe" (Macmillan). There are now seven books, each complete in itself, yet related to the others. In "The Last Battle" the setting is again Narnia, the mystic land inhabited by men and talking beasts and ruled by the great lion Aslan. When Shift the ape and Puzzle the donkey enslave the animals and imprison the young king the children from the "land beyond the world's end" come to their rescue in a manner that does credit to the imagination of the author and to the strength of his allegory. The book is well designed and illustrated. —A. O. M.

THE IMPRACTICAL CHIMNEY-SWEEP. *By Rosemary Anne Sisson. Illustrated by Fritz Wegner. Watts.* $2.75. When John William got to the top of a chimney, particularly such a fine tall one as Lord Summerset's, he was apt to settle himself comfortably and enjoy the view, quite forgetting the practical reasons for his being there. Obviously, such an impractical son of an efficient chimney-sweep could be no help to his father, so John William set out to see the world and show that he really could be successful in his trade. He proved his excellence as a chimney-sweep, but because he was even more successful at making friends he proved other things as well.

The story has warmth and gaiety and an airy quality of enchantment that lifts it as high as the chimney-pots above most attempts at mixing fancy and reality. It is a rare mingling of the most ridiculous nonsense and passages like poetry. The reader, as well as John William, keeps catching glimpses of silver stars. The writing is so good it stands the test of being read aloud, and the story would be a delight to share with almost any audience, as long as there were a nine- or ten-year-old tucked in it somewhere. —R. H. V.

THE ADVENTURES OF SO-HI. *By Cynon Beaton-Jones. Illustrated by John Ward. Vanguard.* $3. In 1951 a little tale of high adventure and fantasy was published in England and acclaimed by Walter de la Mare with "Here are riches." Later the British Broadcasting Company tried reading chapters of the adventures with such success that there were repeated readings upon requests from many boys and girls. Now American boys and girls may read this delightful book.

It is not often that a modern fairy tale has the charm and humor one finds in this story of a Chinese boy who is carried off to far places on the tail of his kite. A lonely dragon, the kitten Way Ling, Yappa the dog, and a singing goldfish are some of the characters in this uncommon fairy tale.

Sensitive line drawings have caught the poetic quality of the story and extend its humor. —H. A. M.

AWAY TO THE MOON. *By John Symonds. Pictures by Pamela Bianco. Lippincott.* $2.25. Betty and Hetty were dolls who had lived in their house in the nursery for more years than they could remember. But one day Hetty began wondering about the moon. After that they must see the moon, and then Hetty became determined to visit the moon. This is a crisp, amusing fantasy that will please little girls, so true does it seem to the world of dolls and toys.

Ever since, as a young girl, Pamela Bianco illustrated her mother's timeless doll story "The Little Wooden Doll" she has seemed particularly in her element when portraying dolls and toys. Her exquisite designs and line drawings add distinction to this book. —R. H. V.

SASHES RED AND BLUE. *By Natalie Savage Carlson. Pictures by Rita Fava. Harper.* $2.50. The LeBlancs of Canada are a large clan and wondrous are the adventures that have befallen some of them. Wherever LeBlancs are gathered together the tales of these adventures are retold with great gusto.

This new volume of French-Canadian tales by the author of "The Talking Cat" is sometimes tender, sometimes gay, and often very funny. Some are tall tales, hilarious in episode and told with rare Gallic flavor. Others, like

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by Charlotte Steiner
Illustrated in color by the author. In this picture book Milly learns French, while her new friend Lili learns English. Ages 6-9. Cloth, *$2.25*. Reinforced binding, *$2.75*

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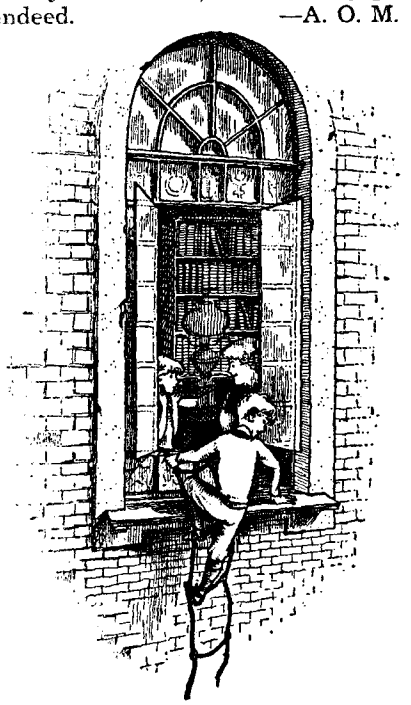
The first four chapters are devoted to a general discussion of planets, stars, early religion, astrology, Mithraism, and other related subjects, while the remaining chapters are devoted to legends and stories about each day of the week. Don Freeman's illustrations add to the attractiveness of the book. —AUGUSTA BAKER.

KING HERLA'S QUEST AND OTHER MEDIEVAL STORIES FROM WALTER MAP. *By Thomas B. Leekley. Illustrations by Johannes Troyer. Vanguard.* $2.75. Walter Map, the great twelfth-century romancer, churchman, and poet clothed his stories of kings, cowherds, noblemen, fishermen, and priests with all of the robust humor and vitality of the Middle Ages. Mr. Leekley has retold these stories for older boys and girls, giving them a rhythmic, literary quality which makes them ideal for reading aloud and telling. Johannes Troyer's black-and-white illustrations faithfully interpret the text. —A. B.

SCANDINAVIAN LEGENDS AND FOLK-TALES. *Retold by Gwyn Jones. Illustrated by Joan Kiddell-Monroe. Oxford.* $3.50. The harshness of the north, the ice and fire and starkness of the land, are all here in these vigorous stories. A folklorist has collected myths, legends, and folk tales and retained the original flavor in his retelling. Some of the stories can be found in "East O' the Sun and West O' the Moon" by Thorne-Thomsen and in "True and Untrue" by Sigurd Undset, but they also belong in this collection since it represents northern folklore. Mr. Jones has also included a section called "Kings and Heroes" (Norse). The illustrations and format are the same as in the other titles of the Oxford Myths and Legends Series. The colors of blue-green, white, and gray are particularly right for the coldness and bleakness of the north. One of the best in the series. —A. B.

THE MAGIC CALABASH: Folk Tales from America's Islands and Alaska. *Edited by Jean Cothran. Illustrated by Clifford N. Geary. McKay.* $2.50. Mrs. Cothran's first volume, "With a Wig, With a Wag," included American folk tales from the mainland. In this collection she completes the American group by telling stories from Alaska, Hawaii, Puerto Rico, and the Virgin Islands. Some of them have familiar themes, as "The Queen's Riddles" (similar to "The Six Servants"), but they are garbed in the special dress of the lands where they have been told. They are short stories, easy to tell and good for that quick encore which storytellers so often need. —A. B.

THE AMAZING VACATION. *By Dan Wickenden. Illustrated by Eric Blegvad. Harcourt, Brace.* $2.95. A brother and sister, vacationing with relatives, climb through a study window and find themselves in a make-believe country in this well-imagined and well-written story which appears to get its inspiration from the author's childhood games and childhood reading. This is his first children's book, and he has had fun writing it. The Country Without a Name is a land of adventure but not of high adventure. Some of its inhabitants may be unpleasant, but none of them are evil. The children, one feels, are never in serious danger but they do have interesting and successful experiences. "The Amazing Vacation" is not as fine or as exciting as the Narnia stories by C. S. Lewis, but it is very good indeed. —A. O. M.



—From "The Amazing Vacation."

". . . a make-believe country."

NATURE

ALL ON A MOUNTAIN DAY. *By Aileen Fisher. Illustrated by Gardell D. Christensen. Nelson.* $2.75. The action in this book takes place during one day in the high Rocky Mountains. Each chapter tells of the ingenious ways a mountain creature—snowshoe rabbit, porcupine, grouse, coyote, bob cat, pack rat, water ouzel, marmot, and deer—finds food for her young and protects them. There is a real feeling for these animals and the part each plays—the hunted and the hunters—in the over-all pattern of nature.

—F. L. S.

THE BOOK OF REPTILES AND AMPHIBIANS. *Written and illustrated by Michael H. Bevans. Garden City.* $2.50. This handsome, well-illustrated book covers snakes, lizards, turtles, toads, and salamanders with a single reference to the American alligator. It includes brief descriptions, habitat information, and a discussion of their usefulness or not to man. The many colored drawings, excellent for identification, makes this a book to be used by the hobbyist as well as the beginning nature student. —F. L. S.

OUR AMERICAN TREES. *By Ruth H. Dudley. Illustrated by Nils Hogner. Crowell.* $2.50. A clear and interesting account of the forests of the United States from the days of the Pilgrims to the reforestation programs of today.

The growth processes of trees and the two main families, the conifers and the broadleafs, are described. Emphasis is placed on the value of trees both commercially and in maintaining the balance in nature. Elementary-school children will find this material very helpful in their conservation and nature study activities. The drawings by Nils Hogner are simple in detail and add to the clarity of the text.

—SARAH JONES.

THE MAKERS OF HONEY. *By Mary Geisler Phillips. Illustrated by Elizabeth Burckmyer. Crowell.* $2.50. Author and artist have combined to give us a very satisfactory book about bees and their wonderful work as makers of honey, done under such highly organized machinery as might be the pride of any of man's industrial plants. Technically accurate material is spiced with lively "human-interest" stories and colorful word pictures such as that of the worker bee "leisurely brushing out his antennae, looking for all the world like 'a gentleman stroking his mustache.'"

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joyment in this highly entertaining book. —MARGARET MAHON.

ALL ABOUT MOTHS AND BUTTERFLIES. *By Robert S. Lemmon. Illustrated by Fritz Kredel. Random House.* $1.95. This new title in the All About Series resembles the other titles with respect to format and content presentation. The life cycle of butterflies and moths is clearly described and their differences delineated by text and drawings. One chapter has helpful suggestions for the budding young scientist who wishes to observe moths and butterflies at close range. Mr. Lemmon, who wrote "Our Amazing Birds" and "How to Attract Birds," has made another contribution to the growing collection of good scientific material for children of elementary-school age. —S. J.

NATURE'S GUARDIANS. *By Harry Edward Neal. Messner.* $3.50. What might have been a dull discussion of career opportunities in conservation turns into a lively survey that not only points up the many levels and varieties of positions, their training requirements and pay ranges, but also describes the adventure and excitement to be found in this field. The vocationally curious teen-ager will be amazed to discover that careers in conservation may be pursued by those who also have interests in photography, writing, motion-picture production, and a multitude of other specialties. Each chapter is a discussion of some phase of conservation, whether it be the investigation of wild-life diseases or the control of rats and mice. The book is expertly documented with a bibliography of related books and pamphlets. —E. W. P.

SCIENCE

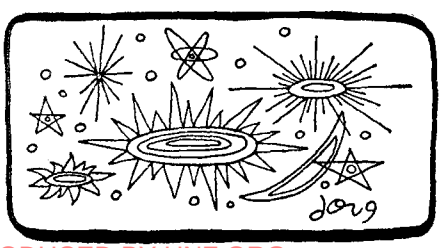
I KNOW A MAGIC HOUSE. *By Julius Schwartz. Illustrated by Marc Simont. Whittlesey House.* $2. This new elementary science book for the very young child makes a game of looking. The "house" is the child's own home, the "magic" all the everyday miracles of science which grownups enjoy and take for granted—mountain water coming right into a room, music coming from black circles, spinning a wheel to find a friend, and many others. A pleasant sense of excitement urges the small reader on while Marc Simont's drawings, some in color, some in black-and-white, add humor and zest to a book which will start many children on a search for more magic. —RUTH GAGLIARDO.

MANKIND AGAINST THE KILLERS. *By James Hemming. Longmans, Green.* $3.50. There are many books recording man's struggle against disease. What makes Hemming's book outstanding is the vigor of his style, the sense of daring and optimism which he imparts to his readers, and also the way in which he takes his story through to the widely varied work of the World Health Organization. A former teacher, the author is now a member of the UNESCO National Committee for the United Kingdom. A wealth of photographs give added value to a book with real appeal to the science-minded boy or girl in junior- or senior-high school. —R. G.

CLOUDS, RINGS AND CROCODILES. *By H. Percy Wilkins. Illustrated by Anne Marie Jauss. Little, Brown.* $3. The Director of the Lunar Section of the British Astronomical Society here takes his readers by rocket around the planets. Although not science fiction, there is a blending of speculation with actual facts disclosed by science about the planets. Boys especially will enjoy this tale of an exciting voyage and will gain in addition much information about astronomy. The excellent drawings do give a clear idea of how other worlds actually would look could they be seen near by. —R. G.

EXPLORATION OF MARS. *By Willy Ley and Wernher von Braun. Illustrated by Chesley Bonestell. Viking.* $4.95. The first half of the book is a brief survey of opinions, theories, and actual observations of Mars through the centuries, including the varying speculations about life there. The second half discusses the possibilities of future flight to Mars with explanations of problems involved and informed guesses as to what the planet may offer. It brings into one volume material for which the reader might otherwise have to consult several. "Exploration of Mars" is not easy reading, though most of the technical and mathematical information and tables have been given in appendices rather than in the text.

This is a companion in format to Ley's "The Conquest of Space," even to the striking illustrations in color and in black-and-white by Chesley Bonestell. —ELAINE SIMPSON.



STORIES FOR OLDER BOYS AND GIRLS

FIFTEEN. *By Beverly Cleary. Illustrated by Joe and Beth Krush. Morrow.* $2.75. The author of the inimitable "Henry Huggins" proves her versatility and her understanding of adolescence in this story of Jane Purdy. The same humor that has endeared Mrs. Cleary to younger boys and girls marks this story of Jane and her friends—especially tall, good-looking sixteen-year-old Stan. Fifteen-year-old girls, girls not yet fifteen, and anyone who has ever been fifteen will love this story of Jane's sophomore year, when she was learning to be herself—as lovable a fifteen-year-old as ever agonized over a phone call that failed to materialize. The illustrations by the Krushes have just the right blending of humor and romance. —R. G.

NAVAHO SISTER. *By Evelyn Sibley Lampman. Illustrated by Paul Lantz. Doubleday.* $2.75. Here is a well-written, appealing story of Sad Girl, who at the early age of twelve is sent away from her grandmother's hogan in Arizona to the Chemawa Indian School in faraway Oregon to learn the language and ways of white men. Wonderful, exciting adventures among girls her own age—wearing Western dresses; seeing new hair styles; traveling by bus; learning to read, to write, to speak English, and to earn money—are experiences which make up a heart-warming story.

Black-and-white illustrations, carefully done by Paul Lantz, add understanding and beauty to this good Indian story. —LUCILE W. RALEY.

COBBLERS' KNOB. *By Eleanore M. Jewett. Illustrated by Christine Price. Viking.* $2.50. Mrs. Jewett can invariably create atmosphere regardless of the time or place of her story. Here an old, abandoned house on the rocky New England coast casts a haunting spell over the story. In sharp contrast are the very real children of the summer colony who are drawn from their normal summer activities by the mystery of Cobblers' Knob. There is added appeal in the growing friendship between the two girls, one a "welfare child," in which the old house plays its strange part.

Christine Price's drawings have a ruggedness and a sense of mystery that suit the story. —R. H. V.

THE CASKET AND THE SWORD. *By Norman Dale. Pictures by Irv Doctor. Harper.* $2.75. The great park of an old English castle is the setting for this tale of derring-do in which three children seek for the treasure which

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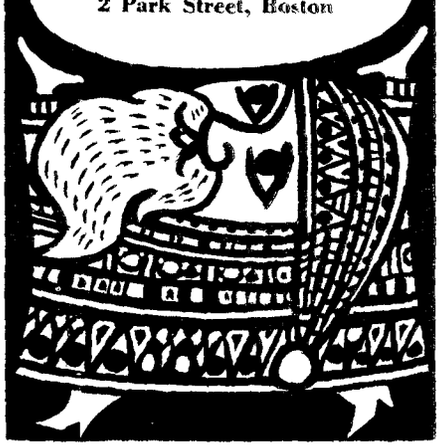

—*From "Black Fox of Lorne."*

". . . a-Viking in Scotland of the tenth century."

will save their inheritance. The park is overrun with animals grown wild and guarded by keepers employed by the new owner, but the children and the tinker who assists them employ Robin Hood tactics to tame the animals and outwit their enemies. The writing is very good. —A. O. M.

POMEROY'S POSTSCRIPT. *By Mary Fitt. Illustrated by Peggy Fortnum. Nelson.* $2.75. It is not an easy task to write a juvenile mystery which measures up to the expectations of children who feed constantly on TV and movie fare. Mary Fitt, Doctor of Literature, Greek scholar, and successful English author of adult whodunnits, has drawn on her varied background with unusual success in fashioning "Pomeroy's Postscript." She even adds a small dose of Shakespeare to her recipe, selecting for her central figures a pair of twins who, like Viola and Sebastian, were shipwrecked off the coast of Greece. The result is a well-written, suspenseful story in which the plot is kept in good order.
—A. B. McG.

BLACK FOX OF LORNE. *By Marguerite De Angeli. Doubleday.* $2.95. From information gathered and sketches made on a trip to Scotland Mrs. De Angeli has written and illustrated this story of Jan and Brus, twin sons of Harald Redbeard. In high spirits the twins go a-Viking with their father, only to have disaster overtake them. Their experiences in Scotland as they search for their mother and avenge their father's murder by bringing Gavin, the Black Fox of Lorne, to justice makes interesting reading for ages ten to twelve. Both by word and picture Scotland of the tenth century is beautifully portrayed. Especially fine are the sagas sung by the boys. —NANCY JANE DAY.

MIRACLE FOR MINGO. *By Aylesa Forsee. Pictures by Veronica Reed. Lippincott.* $2.50. Days spent at the market with its alluring sights, the fun of finding a new friend, and a visit to his cousins in Quito spell excitement for this Indian boy living in Ecuador. His constant wish is for the return of his older brother. Only a miracle could accomplish this, his father says. It is Mingo's wishing so hard that brings happiness to all. A good picture of life in Ecuador which is more convincing in the village scenes than in the city. For fifth and sixth grades. —HELEN FULLER.

STARS FOR A COMPASS. *By D. S. Halacy, Jr. Macmillan.* $2.50. Juniors and early teen-agers will like this rugged tale of Rod Storey, a stowaway on his father's tunaboat. Loyalty, endurance, and courage go into the making of a good member of a tuna fishing crew, and the reader will see these qualities develop in Rod as the story progresses. A thread of mystery and excitement runs through these pages.
—M. M.

SEARCH FOR A GOLDEN BIRD. *By Jean Bothwell. Illustrated by Reisie Lonette. Harcourt, Brace.* $2.95. Against the background of modern India and the problems incident to her independence Miss Bothwell has told another exciting story of thirteen-year-old Jivan and his search for a missing cousin. The clue of a golden bird, mate to one in Jivan's home, led from Jaipur to the Chandni Chowk in Delhi and finally to a merchant's courtyard where the cousin was being held captive. The author's first-hand knowledge of India enables her to create scenes and characters that have life and reality. Though this is a sequel to "The Thirteenth Stone" it may be read and enjoyed as an independent story.
—F. L. S.

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PEOPLE AND PLACES

THE LAND AND PEOPLE OF AUSTRIA. *By Raymond A. Wohlrabe and Werner Krusch. Lippincott.* $2.75. As in other Portraits of the Nations books, this one is chockful of information. Scarcely a book to read through in one sitting, it has valuable factual information on the history and geography of Austria and on the culture and traditions of its people. It will be of value to those studying Austria or planning a visit to the country to give background understanding and an appreciation of the people. The excellent photographs would have been more valuable placed in the sections to which they were related rather than being placed together in the middle of the book. —N. J. D.

CAVE OF RICHES, The Story of the Dead Sea Scrolls. *By Alan Honour. Illustrated by P. A. Hutchison. Whittlesey House.* $2.75. The story of the Dead Sea Scrolls as written for boys and girls aged ten to twelve has all the elements of a good adventure story and will be a rewarding experience for young people who read it. The author has lived among the Bedouin tribes and he writes vividly of the people, their customs, and the effect of the great discovery upon their lives. There are drama and suspense as the precious scrolls pass from the Sheik to dealers and finally arrive safely in the hands of scholars. This all happened in 1947 when it was dangerous to be on the streets of Jerusalem. Mr. Honour also gives a good account of the meaning and importance of the scrolls as he traces further developments. —M. R. P.

CAVES OF MYSTERY. *By John Scott Douglas. Illustrated by photographs. Dodd, Mead.* $3. Douglas has written a compelling account of the famous caves of the world, how they were formed, how they were discovered, and how the exploration of them has added to the scientific story of ancient men and animals. Less detailed, technical, and lengthy than "Exploring American Caves" by Franklin Folsom (Crown, $5), "Caves of Mystery" emphasizes the excitement and danger of discovery and exploration. It will appeal to the reader of adventure as well as to "spelunkers" of all ages. —E. S.

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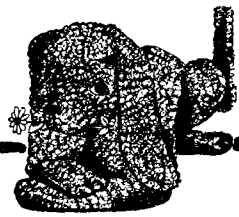

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tory and fled north with it, destroying track as they went, which was the main purpose of the raid. That the plan was unsuccessful was due entirely to the *General*'s conductor, William Fuller, who led the chase after his train—a chase that is now a classic of American railroading. A chase—any chase—is exciting *per se;* in recreating the Great Locomotive Chase the Epsteins turn that excitement into a rousing tale by writing first of the pursued, then the pursuer in a technique reminiscent of the cinema but in this case justified and effective. The story is authentic—as authentic as any account can be of an event that had the stuff of legend practically in its conception. —E. S. R.

THE ROMANCE OF WRITING: From Egyptian Hieroglyphics to Modern Letters, Numbers and Signs. *Written and illustrated by Keith Gordon Irwin. Viking.* $3.50. To intelligent children Webster's Unabridged Dictionary is one of the most fascinating of books. In public libraries one sees children turning the pages of this great tome with the eagerness of explorers. To such children "The Romance of Writing" should prove to be intriguing, also. Here they may compare the Phoenician with the early Greek alphabet, the early Aramaic with the Hebrew, the Greek with the Russian. Here they can discover the meanings of signs used in music, the symbols of the clerks in the counting houses, the derivations of numerals, all told against a background of world history by an author who taught in high school before teaching in college, and knows how to make his subject interesting to young people.

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RIDE ON THE WIND. *Told by Alice Dalgliesh from "The Spirit of St. Louis." by Charles A. Lindbergh. Pictures by Georges Schreiber. Scribner.* $2.75. Miss Dalgliesh has retold the story of Charles Lindbergh's early years as a flier and his first flight across the Atlantic for the youngest children. In the telling she has retained the intensity, the quality, and the essentials of Mr. Lindbergh's own account of these events, losing nothing of its spirit in this necessary simplification. Fortunate are the young children who may read this picture-storybook until such a time as they are ready for "The Spirit of St. Louis."
—F. L. S.

BIG CATALOG: The Life of Aaron Montgomery Ward. *By Nina Brown Baker. Illustrated by Alan Moyler. Harcourt,*

—From "Ferdinand Magellan."
". . . first around the world."

Brace. $2.75. The subject of this book, a true product of his age, is a part of the great saga of American Big Business, the foundations of which were laid just after the Civil War. Monty Ward's unique idea, a mail-order business directed to the farm trade, flourished almost as soon as it was started. His first catalogue, a single sheet, offered the farmer sound merchandise at a fair price. With the support of the Grange the business grew apace and made him a rich man in a short time. He appears to have been a modest and unassuming man who gave freely and annonymously of his vast and sudden wealth, and he left his mark upon the city of Chicago. For older boys. —L. G.

FERDINAND MAGELLAN. *By Ronald Welch. Illustrated by William Stobbs. Criterion Books.* $3. In writing this life of one of the great navigators of all time the author of the historical novel "Knight Crusader" turns to biography for the first time. Although Magellan's early exploits in the service of the King of Portugal are presented, emphasis is on the first expedition to sail around the world, which this Portuguese sea captain commanded while in the service of the King of Spain. Junior-high schoolboys will find this life of Magellan exciting. The black-and-white drawings contribute much of the spirit of restlessness and adventure which marked the age.
—N. J. D.

GOYA. *By Elizabeth Ripley. Drawings, etchings, and paintings by Goya. Oxford.* $3. The fifth in a series of art biographies for young people, this again combines simple, straightforward writing with good full-page reproductions of significant works by the artist. Here each page of text describes events of Goya's life and the circumstances under which the artist made the corresponding painting or etching on the opposite page. The more libertine aspects of Goya's career are de-emphasized but not to the point of dishonesty. The important thing is that the book as a whole gives enough of the flavor of the fiery Spaniard's life, personality, and work to stimulate the young reader to explore further. —L. M.

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THE EMPRESS JOSEPHINE. From Martinique to Malmaison. *By Marguerite Vance. Illustrated by Nedda Walker.* Dutton. $2.75. The complex and unhappy personality of the beautiful Creole who became Empress of France is sympathetically portrayed in this romantic biography. The author has done careful reading on the woman and the exciting period of history in which she lived. She has shown the charm and elegance of Josephine while not overlooking her strongest characteristic, which was a "driving determination to have her own way at any cost." For girls aged thirteen to sixteen. —A. O. M.

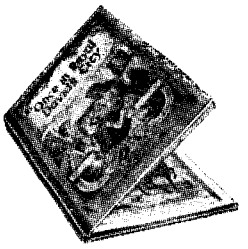
THE AMAZING NELLIE BLY. *By Mignon Rittenhouse.* Dutton. $3.75. **NELLIE BLY: First Woman Reporter.** *By Iris Noble.* Messner. $2.95. Elizabeth Cochrane, using the pseudonym Nellie Bly from a Stephen Foster song, was the first and, according to many, the finest woman reporter. Although she wrote some light articles, her forte was reporting on and demanding the correction of social ills. After having actually lived through the various experiences Nellie Bly wrote impassioned exposés on everything from "mashers" in Central Park and lobbyists in Albany to the inhuman treatment of mental patients on Blackwell's Island. She is probably best remembered for her race around the world in seventy-two days to beat the record of Phileas Fogg, Jules Verne's fictional eighty-day record-holder.

While both these fictionized biographies of Nellie Bly contain a detailed account of the Blackwell Island experience and of the dash around the world, the books are not excessively repetitious because each author has expanded certain episodes disregarded or merely mentioned by the other. Each presents different versions of some particulars.

Both books will appeal to teen-age readers and probably to many adults because of their vigorous style and entertaining subject matter. The first has photographs and reproductions of headlines, clippings, cartoons, etc; the latter has bibliography and an index.

A third volume about this same personality, "Nellie Bly," by Nina Brown Baker (*SR* Oct. 20), is the most condensed of the three and will appeal to young readers because of its style and format. But, though very well written, it lacks the lively spark which makes reading the other two diverting experiences. —E. S.

ALL MEN ARE BROTHERS: A Portrait of Albert Schweitzer. *By Charlie May Si-*



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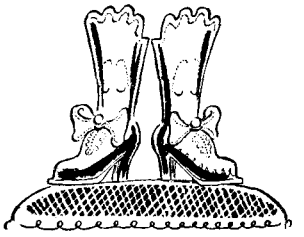

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by HELEN BILL. Two proud shoes in search of royal feet! A sumptuously illustrated fairy tale that romps from a cobbler's shop to a king's palace and back —with a surprise ending when the king himself tramps into the story. Ages 4-8. 8" x 10½". $2.75

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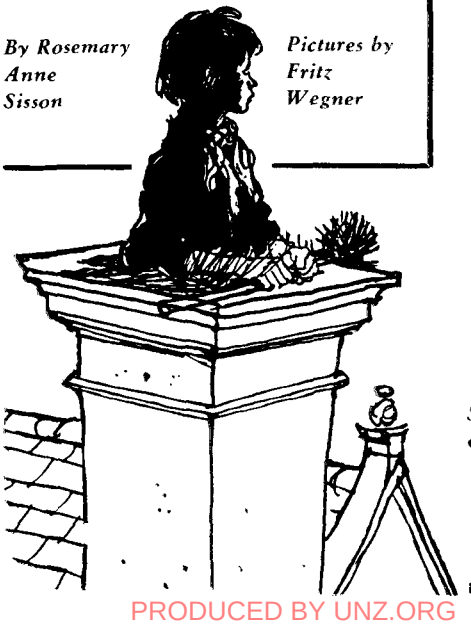

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mon. Photographs by Erica Anderson. Dutton. $3. **ALBERT SCHWEITZER: Man of Mercy.** *By Jacquelyn Berrill. Illustrated with drawings by the author and with photographs. Dodd, Mead.* $3. The world knows Albert Schweitzer as a genius, and two competent biographers have written about this man whom they both know well. Jacquelyn Berrill has used Dr. Schweitzer's own books as her source material and she has talked to those who know him so that she has come to know him also.

Charlie Mae Simon is also writing about a man whom she knows but, unlike Mrs. Berrill, she has known him personally. So her book, though it covers the same material as "Albert Schweitzer: Man of Mercy," is a more intimate, personal account and more attention is paid to the anecdotes and human touches than to the straight biographical material. Older boys and girls may read both books together for one complements the other. They are both illustrated with photographs though Mrs. Berrill has added a few black-and-white drawings of her own.

—A. B.

THEY ALMOST MADE IT. *By Fred Reinfeld. Illustrated by Ava Morgan. Crowell.* $2.75. The heroes of this book are not the recognized inventors but the men who prepared the way for the successful invention of the steam engine, steamboat, locomotive, reaper, telegraph, sewing machine, and submarine. Other accounts have shown the steps in the development of these same inventions, but here one gets a glimpse of the little-known or forgotten and often great human beings behind them.

—R. H. V.

POETRY, DRAMA, SONG

THIS WAY, DELIGHT. *Selected by Herbert Read. Illustrated by Juliet Kepes. Pantheon.* $3.50. At the end of this fresh and first-rate selection of lyric poems for the young, Mr. Read has written an Afterthought in which he says, "Music and magic . . . together . . . give us the particular delight of poetry." The poems in this volume, dealing chiefly with nature and the outdoors, exemplify these musical and magical qualities so well that it does not seem at all strange to find Ezra Pound, Dylan Thomas, Wallace Stevens, and Richard Hughes (aged seven) side by side with William Shakespeare, William Blake, and William Wordsworth. The adult reader will be struck anew with the lovely lyricism in some modern poetry, and the child may well discover that poetry can be a delight—to write as well as to read.

—LILLIAN MORRISON.

NEW FEATHERS FOR THE OLD GOOSE. *By John Becker. Illustrations by Virginia Campbell. Pantheon.* $3.

There's no Scylla on the Scilly Isles
But just an old goat who smiles and smiles
And children come for miles and miles
To see the silly billy of the Scilly Isles.

For his own child John Becker has written some nursery rhymes which, though uneven in quality and not always satisfying to the ear, contain the repetitive pattern and jingling nonsense beloved of small children. One long narrative rhyme which Mr. Becker calls a "going-to-sleep-rime" will no doubt prove to be their favor-

—From "New Feathers for the Old Goose."

". . . jingling nonsense beloved of small children."

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ite. Many a weary parent, we predict, will be grateful to

Seven little rabbits
Walkin' down the road
To call on old friend toad.

Virginia Campbell, who is the author's wife, has illustrated the verses with little water-color paintings which have a naive charm. The publishers have given the book beautiful production from the gay yellow jacket and handsomely designed pages to the printing of each and every picture, which have the same fresh quality as the original drawings. —H. A. M.

STORIES FROM SHAKESPEARE. *By Marchette Chute. World.* $3.75. This retelling of the thirty-six plays of the First Folio is not only an introduction to Shakespeare, but also a clarification, a critique, and a penetration done in a manner sure to enchant the reader and stimulate him to the reading and even the rereading of the original plays. Miss Chute wisely places Shakespeare and his period in perspective in an introduction that can stand alone. For each play she gives the plot, but not without indicating its distinctive characteristics and setting the mood. The reader is immediately aware of Miss Chute's wit, sense of humor, scholarship, and straightforward interpretation without condescension in this book that so greatly adds to the enjoyment and understanding of Shakespeare by all age groups. —E. W. P.

A CAT CAME FIDDLING AND OTHER RHYMES OF CHILDHOOD. *Adapted and made into songs by Paul Kapp. Illustrated by Irene Haas. Introduction by Burl Ives. Harcourt, Brace.* $3. Here is a book of songs for the entire family. The verses are old nonsense songs and nursery rhymes, a few of them familiar, but most of them wisely selected from the large store of good nonsense verses which are not very well-known. Mr. Kapp's tunes are graceful, easy to sing, and appropriate to the rhymes. The settings are simple and easy to play. Burl Ives's short introduction to the book sums up its essential quality very aptly. He says, ". . . I feel that Paul Kapp had his ear tuned not to our adult time, but to the time of childhood. His melodies also have a direct line to the era of Hogarth and John Gay. In fact, I think he has written music that has achieved exactly what music for this material should; it sounds as though it had never been written, only been sung." Irene Haas's pen-and-ink drawings strike the right Mother Goose note in an altogether satisfactory book. —M. C.

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BOOKS FOR YOUNG PEOPLE

The Elephant and the Flea

Written and illustrated in color by ALAIN. A very big elephant's problems trying to get rid of a very small flea. "Will delight imaginative readers."—*New York Times.* Ages 4-8. $2.00

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By EVE TITUS. Pictures in color by *Paul Galdone.* "Can you imagine a better cheese-taster than a mouse! . . . Humor of story and illustrations, and a feeling for Paris are in this delightful picture book."—*Saturday Review.* Ages 4-8. $2.00

Fireworks for Windy Foot

By FRANCES FROST. Illustrated by *Lee Townsend.* A new vacation book about Windy Foot and the Clark family. A fun story for the 8-12 group, many thousands of whom loved the three earlier books. $2.75

The Twisted Shadow

By EDITH DORIAN, author of *No Moon on Graveyard Head.* A mystery and romance involving Judy Carrington who is working in the library of a Maine sea-coast town. *Teen ages.* $2.75

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The Teen-Ager Likes to Laugh

By Margaret C. Scoggin, *coordinator of Young Adult Services, The New York Public Library.*

THE GREATEST appeal in books popular with the teen-ager is humor. It is not just by chance that the books constantly requested in libraries, book clubs, and book stores are books of jokes, cartoons, amusing rhymes, and family or individual experiences full of fun rather than of gloom and crime. Of course, teen-agers demand and read the best sellers their elders read, but given a choice between the grim and the gay they always take first the books that make them laugh.

What a heartening choice it is! If anything can cure the ills of today's world and set our writers to writing books of balance and perspective rather than myopic reports on the abnormal and the inane it is a good dose of laughter. If anything cripples today's adolescents it is the deadly seriousness of most adults. I remember very well the teacher who asked me to talk about essays to a group of high-school boys, but when I suggested Leacock, Benchley, and Thurber said, "Oh not those writers! These boys live in serious times and they should read serious books." Not enough that the teen-ager has his own peculiar problems of adjusting to himself and his family! In addition he must consider all the world's problems—seriously. Yet if he meets these problems with no humor for balance and perspective he is at first enthusiastic, then resentful, and finally frustrated and bitter. This must be what has happened to too many adults who think the younger generation is going to the dogs. Fortunately, the young people seem to know almost intuitively that a sense humor is the best safeguard.

They read everything funny from slapstick and farce to wit and satire. A survey of books which pass from hand to hand is enlightening. All joke books from Bennett Cerf's compilations to Helen Hoke's "Jokes, Jokes, Jokes" (Watts, $3) are worn to shreds. Cartoon panels and strips which detail with humor (not horror or fantasy) the situations familiar to today's teen-agers meet with their approval and delighted recognition. Hank Ketcham's "Dennis the Menace" (Holt, $1), Stanley Berenstain's "Sister" (Abelard, $2.95), and Harry Haenigsen's "Penny" (Simon & Schuster, $1), as well as Syd Hoff's "Out of Gas" (Ives Washburn, $2.75) and Charles Addams's hilariously macabre "Homebodies" (Simon & Schuster, $2.95), never lack a taker. William Boutwell of *Scholastic Magazine* may well be right in saying that a far truer picture of life in this era comes from these (shall we except "Homebodies"?) than from our tortured novels and biographies. At any rate, the teen-agers love them.

They also like stories which present their own contemporaries with humor if the authors laugh *with* and not *at* youth. Girls enjoy Kathryn Worth's "They Loved to Laugh" (Doubleday, $2.95) and Lenora Mattingly Weber's "Beany Malone" (Crowell, $2.50) because the heroines are treated sympathetically. Booth Tarkington's "Seventeen" (Grosset Dunlap, $1.25), an adult's view of a seventeen-year-old touched with ridicule, antagonizes many boys. James Summers's "Girl Trouble" (Westminster, $2.50), "Operation ABC" (Westminster, $2.75), and "Trouble on the Run" (Westminster, $2.75), written in zany lingo with funny-serious characters, amuse without annoying. So do Sally Benson's "Junior Miss" (Doubleday, $1.95), still a top favorite with girls, and Max Shulman's "The Many Loves of Dobie Gillis" (Garden City, $1.50) with its cheerfully lunatic college hero.

IT IS harder and harder to find novels which provoke laughter rather than puzzlement or discontent. For the girls English novels do better than ours though their appeal is limited to readers who will accept the English background. Elizabeth Cadell has given us "Crystal Clear" (Morrow, $3), "Money to Burn" (Morrow, $3), and "I Love a Lass" (Morrow, $3.50), among others. Of "Crystal Clear," for example, one need say only that the hero learns through the London *Times*

—"The Life of the Party," by Bennett Cerf.

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he is engaged to a girl he has never met. Georgette Heyer tickles the fancy of some with her Regency period pieces of mystery and romance deftly turned, such novels as "Bath Tangle" (Putnam, $3.50) and "The Toll-Gate" (Putnam, $3.50). Dodie Smith's "I Capture the Castle (Little, Brown, $3.75) gently teases the seventeen-year-old heroine who analyzes herself in her journal, while David Walker's "Geordie" (Houghton Mifflin, $2.50) joshes the young male who spends time and money on muscle development. It is the boys who appreciate most fully Mac Hyman's "No Time for Sergeants" (Random House, $2.95), the age-old tale of the wise fool who confounds the pundits.

Humor is closely allied to whimsy. Manning Coles's "Brief Candles" (Doubleday, $3) and "Happy Returns" (Doubleday, $3) send two genial, gentle ghosts and their ghostly monkey Ulysses to create havoc in sleepy French villages; his "The Far Traveller" (Doubleday, $3.50) gives a new twist to the haunted castle theme. Some of this gentle humor gleams in Charles Terrot's "The Angel Who Pawned Her Harp" (Dutton, $3) and Reginald Arkell's "The Miracle of Merriford" (Reynal, $2.95). It is tarter and tangier in B. J. Chute's "Greenwillow" (Dutton, $3.50). It offers a whiff of brimstone in Douglass Wallop's "The Year the Yankees Lost the Pennant" (Norton, $2.95). Robert Lawson's "Mr. Wilmer" (Little, Brown $3) and Walter D. Edmonds's "Mr. Benedict's Lion" (Dodd, Mead, $2.75) give shy teen-agers a chance to laugh not only at the shy heroes but at themselves as well.

SOME family stories, fact and fiction, have kept their popularity through the years. "Mama's Bank Account" (Harcourt, $2.95) by Kathryn Forbes, "Life with Father" (Modern Library, $1.45) by Clarence Day, "My Sister Eileen" (Harcourt, $3) by Ruth McKenney, "We Shook the Family Tree" (Random House, $2.50) by Hildegarde Dolson, "Our Hearts Were Young and Gay" (Dodd, Mead, $3) by Cornelia Otis Skinner and Emily Kimbrough, and "Cheaper by the Dozen" (Crowell, $3) by Frank Gilbreth and Ernestine G. Carey were best sellers in their day. Now they charm anew each generation of teen-agers who step from girls' stories or horse-and-dog stories to adult fiction and biographies. Obviously such chronicles do highlight the perplexities of human relationships which are timeless and universal; obviously, too, such humor helps young people face the adult world with confidence. Take, for example, Hildegarde Dolson's agony at being invited to a prom by a boy shorter than she or Clarence Day's excruciating sessions with his violin practice. No teen-ager can read these books without a feeling of kinship for the young people involved; yet laughter comes because through the authors' eyes he sees each painful situation in proper perspective. Few of these books are great; yet they prepare a young reader for such a volume as Jessamyn West's "Cress Delahanty" (Harcourt, $3.75) and for such novels as Jane Austen's "Pride and Prejudice" (World, $1.50) and Charles Dickens's picaresque "Pickwick Papers" (Dodd, Mead, $3.25).

Beyond the jokes, cartoons, and farces come the essays and sketches of Benchley, Leacock, Thurber, Sullivan, and Perelman. An appreciation of jokes may be the beginning of appreciation for the turn of phrase and sudden incongruity of these master humorists. There are many teen-agers to whom Stephen Leacock's "Gertrude the Governess" and "How We Kept Mother's Day" ("The Leacock Roundabout," Dodd, Mead, $3.50) or Robert Benchley's "Christmas Aft-

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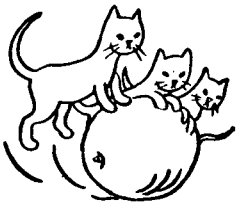

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ernoon" and "Opera Synopses" ("The Benchley Roundup." Harper, $3.50) are miracles of mirth. James Thurber's "The Night the Bed Fell" ("The Thurber Carnival," Harper, $3) wrung from one young reviewer the confession: "These characters are the most delightful I ever met. Thurber writes about incidents as if they really happened—and I almost think they did."

For many teen-agers humor is the first approach not only to novels, biographies, and essays but also to poetry and plays. Autograph verses and school rhymes collected by Lillian Morrison in her "Yours Till Niagara Falls" (Crowell, $2) and "A Diller, A Dollar" (Crowell, $2.50) are largely the products of adolescent humor. Hardly surprising that Ogden Nash's rhymed commentaries (*e.g.*, "Parents Keep Out." Little, Brown, $2.75) and David McCord's anthology "What Cheer" (Coward, $4) may catch readers with pun and nonsense to captivate them with wit and witticism. Or that the road to Shaw and Shakespeare may lie through Hart, Kaufman, and Wilder. In fact, for many teen-agers the royal road to all books, literature, and to life lies through humor and laughter.

FOR THE TEEN-AGER

OLD YELLER. *By Fred Gipson. Illustrated by Carl Burger. Harper.* $2.75. During the summer of 1860 in the hill country of Texas fourteen-year-old Travis becomes man of the family when his father leaves to drive a herd of cattle to the Kansas market. One day a sleek-haired thieving hound dog with a chewed-off ear and a stub for a tail appears on the farm at Birdsong Creek. Old Yeller, as the dog is named, gradually wins Travis's reluctant friendship and proves to be the best friend the family has during the difficult summer.

There is something special in the telling of this story which makes it more than just a tender account of a boy's love for his dog, and more than a tale of frontier days. Perhaps it is the combination of excellent writing and the sensitivity to human emotions that recommend it so highly and may place it on a shelf with the classics in juvenile literature. —E. W. P.

JACOBIN'S DAUGHTER. *By Joanne S. Williamson. Illustrated by Charles Clement. Knopf.* $3.50. This is the story of young love set against the background of the French Revolution, and of the happiness anxiety, terror, and final despair that came to Babette Duplay and Philippe Lebas. Robespierre lived in Babette's home and, as a member of her family, he and other leading Jacobins are presented in a new and different light. The illustrations by Charles Clement and the design of the book make it pleasing to look at as well as exciting to read. It could lead, easily, to the reading of "A Tale of Two Cities." —F. L. S.

VIKING'S DAWN. *By Henry Treece. Illustrated by Christine Price. Criterion.* $3. This story is a typical saga. It is as straightforwardly elemental as were the Vikings themselves. The reader feels as if he were listening in on their conversations and looking on at their battles with the relentless sea and with the cruel men who brought them to disaster on this long voyage. The author has the good sense to let the Vikings speak for themselves, not attempting to mar the natural drama with high-flown phrases. This same integrity is maintained in the artist's strong black-and-white illustrations. —M. M.

SPEEDWAY CHALLENGE. *By William Campbell Gault. Dutton.* $2.75. The roar of accelerating engines, the sounds of skidding tires clawing for traction on a dirt track, and a teen-age boy at the wheel—these are the elements in the auto-racing books that make them best-sellers with high-school boys. In this one Steve graduates from college, decides against a steady job with an engineering firm, and instead spends the summer keeping a protective eye on his younger brother, Johnny, and entering competition on the dirt-track circuit. Although a little short on plot, the story does incorporate a lot of information on the various types of cars and engines and the mechanics of racing them.

Not as holding as the author's "Thunder Road," the book still provides enough action and technical detail to keep the car-minded boy absorbed. —E. W. P.

LOST IN THE BARRENS. *By Farley Mowat. Drawings by Charles Geer. Little, Brown.* $3. The experiences of Jamie Macnair, who only a year ago left Toronto to live with his uncle in the subarctic forests of Northern Canada and his friend Awasin Meewasin, a Woodland Cree Indian, will interest the teen-age boy in search of adventure. Black-and-white drawings add to the general attractiveness of the book and story. —N. J. D.

HOSPITAL ZONE. *By Mary Stolz. Harper.* $2.50. Nineteen-year-old Honey Kirk-

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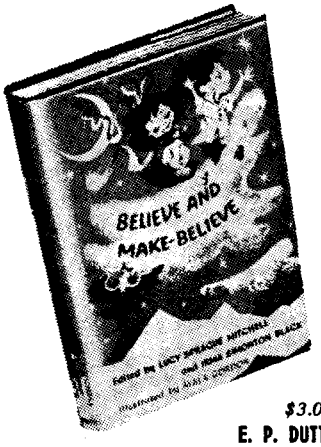

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SONG OF THE WHEELS. *By Christine Price. Decorations by the author. Longmans, Green.* $3. Jared, a boy in upper New York State, finds that he is unable to stand by during the Farmers Rebellion early in the eighteenth century. He joins the Levelers to fight against the rich and tyrannous landlords. His commander and personal hero is Will Prendergast, who leads a campaign which does much to establish the rights of tenant farmers.

This story concentrates on a side of American history generally little known. Told from Jared's point of view, young readers will understand why Jared had to join the crusade against injustices in young America. —M. H.

UP PERISCOPE. *By Robb White. Doubleday.* $2.75. Lt. Ken Braden, just out of Underwater Demolition School of World War II, is assigned the very dangerous mission of going ashore on a Japanese held island to steal a code message. There are drama, suspense, and much action in this story of Ken and the hardworking crew of the submarine *Shark,* which fights its way across several thousand miles of enemy-infested water to accomplish their mission. Written by a former Navy officer, this is a book which older boys will like. —N. R.

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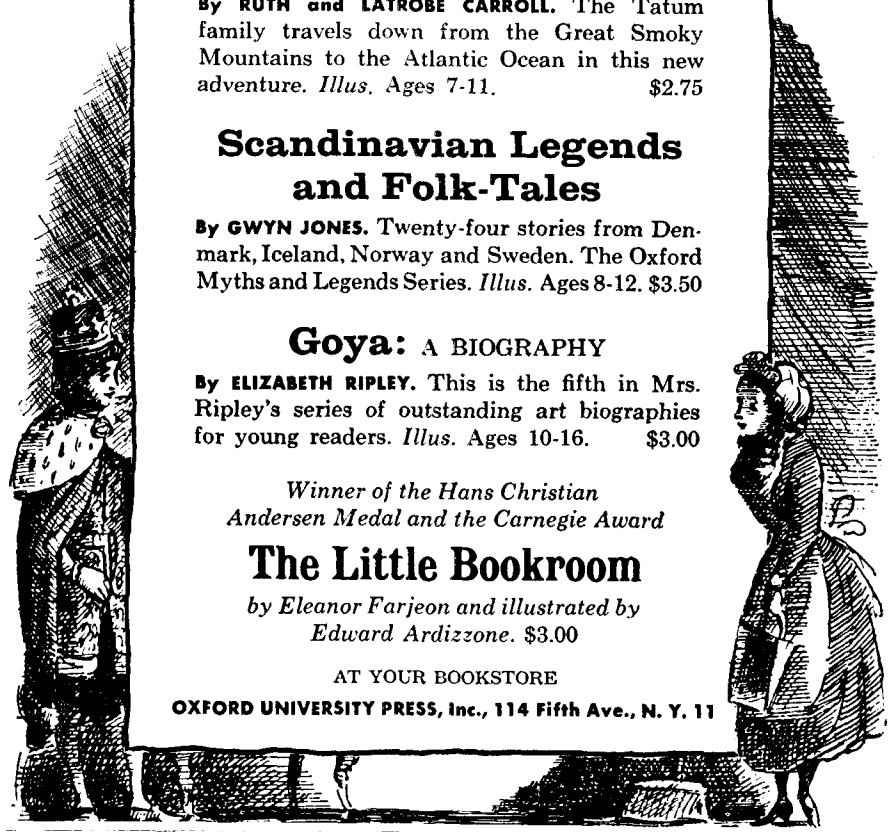

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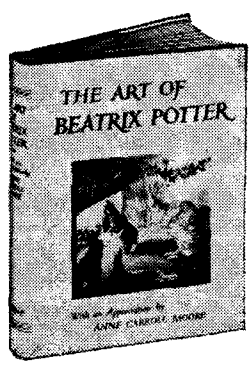

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respect for his physics and biology classes. Young teen-agers, whether divers or not, will find pleasure in following Ned's education as a diver. Philip Harkins's regular readers will not be disappointed. —N. O'N.

SKIN DIVER. *By Zachary Ball. Holiday House.* $2.75. Teen-agers will welcome this realistic adventure story of deep sea diving in the Bahamas. A marine scientist on an undersea research expedition is aided by two young Seminoles and an island boy. Aqualungs, spear guns, and underwater cameras are required in the explorations. The description of underwater photography is as interesting as that of a battle with an octopus. Authentic marine life information is vividly described along with the fascinations, dangers, terrors, and beauty of the deep sea. —M. P. D.

SEARCH FOR THE GALLEON'S GOLD. *By Ruth Adams Knight. Pictures by Algot Stenbery. Whittlesey House.* $2.95. A tale of sunken treasure always brings an audience, and this one, based on historic fact and compellingly written, will no doubt be a favorite with every teen-ager fortunate to read it. Miss Knight has told the story of the *Florencia,* flagship of the famed Spanish Armada, through the experiences of two youths who sailed with her as pages and two sons of the Scottish Clan MacLean. The rich treasure of the *Florencia* was called again to mind when efforts were made in 1950 to recover the galleon, believed to have been sunk off the coast of Scotland in 1588. —M. P. D.

MESSAGE TO HADRIAN. *By Geoffrey Trease. Vanguard.* $3. Adventures fall thick and fast in this tale of a fifteen-year-old Briton who carries a plea for pardon from a Roman political exile, languishing in sunless England, to the new emperor, Hadrian, in imperial Rome. Though excitement is the order of the day, Geoffrey Trease, as usual, details his historical background accurately and without any loss of interest. The reader not only feels the magnitude of Rome's empire but also glimpses everyday customs and habits, ranging from Roman baths and chariot races to life on the Sabine farm which was once Horace's.

Boys from twelve to fifteen will not want to put this down. If they do, the girls will pick it up. —N. O'N.

AND THE WATERS PREVAILED. *By D. Morreau Barringer. Illustrated by P. A. Hutchison. Dutton.* $3. Although excitement abounds in this tale of the struggle of prehistoric man in his effort to use his environment rather than survive in spite of it, the story is not primarily one of adventure. It is concerned with the fate of any man in any age who dares to have an idea—an idea in which he believes and for which he pioneers—but which his peers can not understand. For Andor that idea was that his tribe would be destroyed should the ocean force its way through the narrow Strait of Gibraltar and flood the valley now called the Mediterranean. D. Morreau Barringer, once a geologist, has written an unusual and thoughtful book for the teen-ager who is an above-average reader. —N. O'N.

OUT OF THE WILDERNESS: Young Abe Lincoln Grows Up. *By Virginia S. Eifert. Illustrated by Manning de V. Lee. Dodd, Mead.* $3. Following "The Buffalo Trace," Mrs. Eifert's story of Lincoln's grandparents, comes this story of young Abe Lincoln himself, his childhood, his years of growing up, of struggling for an education, and at last seeing his way "out of the wilderness." It is also the story of his family and the people who made up his world for those little-known twenty years which created the Lincoln of history. This is fiction, rapidly moving, full of action, colored by the bleak, courage-demanding life of the frontier, but background and incidents are based on fact and in spirit it is completely true. It leads young people on to the book which is chronologically third in the trilogy, "Three Rivers South," which was published in 1953. —R. H. V.

Sauvies Island

By William Stafford

SOME years ago I first hunted on
Sauvies Island.
Wide, low, marshy—it was in the way
for explorers, except when they
wanted game.
Now it is held by spare-time hunters
like me.

What do we gain on Sauvies Island?
I can tell you
in the space of this one little block:
neglect.
We don't expect or give anything—
we just go hunting.
It's a wild spot, and little is expected.

Of late I have been very successful.
My friends and family count more and
more on me.
On that first trip I shot one duck;
my partner was deservedly suprised
when I let him eat half.

My life has become counted on by
too many nice people;
going back I hunt little surprises, and
Sauvies Islands.

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Helping to Read

Continued from page 48

painfully slow. It has been pointed out repeatedly that the objectives of the elementary-school curriculum cannot be fully achieved without a library in the elementary school (and yet only 15 per cent of the elementary schools have libraries); and that public library service for children is inadequate, if not non-existent, for large numbers of children. It has been noted that the easy accessibility of a library of well-selected, attractive books of many types and on a variety of subjects contributes measurably and positively to the development of the reading abilities and reading interests of children; and that reading patterns are shaped for a lifetime during the years of childhood. Fruity comments have been made to the effect that if we spent less time in being disturbed about the reading habits of adults and adolescents and more time in making good libraries easily accessible to children there would eventually be considerably less cause for complaint about the reading of the older age groups. The small but steady gain in making libraries accessible to children justifies no complacency. The evidence remains that for most elementary schools libraries seem to be considered luxury items that the school cannot afford, as distinct from band and athletic equipment which, unlike books, are considered basic elements in the education of children and hence must be provided. (Nor are classroom collections enough. The elementary school having an enrollment of 200 or more students needs a library as well as classroom collections.) Since many of the schools without libraries are in communities with no or poorly developed public library service, thousands of children are being deprived of books—a shocking and astounding fact in a democracy that prides itself upon its progressiveness and prosperity. And a paradoxical one for a nation that believes so strongly in the opportunity for a good education for all.

But libraries will fail in achieving their stated objectives if compromises are made with the standards for the selection of books that go into them. When book selection reaches a stage, as is all too often the case these days, where getting children to read *anything* becomes a dominant principle sound judgment of books (and of children, too) disappears or becomes subservient to false values. Concern about the inability of many children to read, anxiety about the disinterest of many other children in reading, and a natural zeal in getting children to read as much as possible have led some teachers and librarians to make use of almost anything in print. How often we hear: "I know this book isn't any good but at least the children will read it." "Our children can't read good books." "These books are pretty dreadful, but how the children clamor for them." "Trash has an acceptable place in getting children to read." Such rationalization glorifies the mechanical process of reading as an end in itself; it advocates the belief that reading anything is better than reading nothing; it emphasizes quantity of reading, and it lowers standards of book selection.

For many a worthy purpose many a worthless book has entered our libraries and schools. Getting readable books for the retarded reader has often resulted in the acquisition of poorly written and very dull books. Even worse, it has given rise to a wide acceptability and use of that pointless and unethical form of literature known as the rewritten classic. (If knowing plot and names of characters is synonymous with knowing a classic let's be honest and lead the child to a digest of plots. He can be a member of the group just as satisfactorily, and his chances of eventually reading the original are greater than if he reads the rewritten version.)

In the name of enriching the curriculum some insipid and tedious books have been acquired because they touch upon the theme of some curricular unit. Enthusiasm to provide material on some subjects currently receiving emphasis has frequently gone astray. For example, in the meritorious cause of fostering minority group understandings among children and in extending their knowledges about the peoples of the world we have at times selected books that are fifth-rate literature or that perpetuated stereotypes. Our great desire to help children understand themselves has resulted in obtaining some books that are unadulterated trash (especially in the case of teen-age fiction, which is read avidly by grade-school girls).

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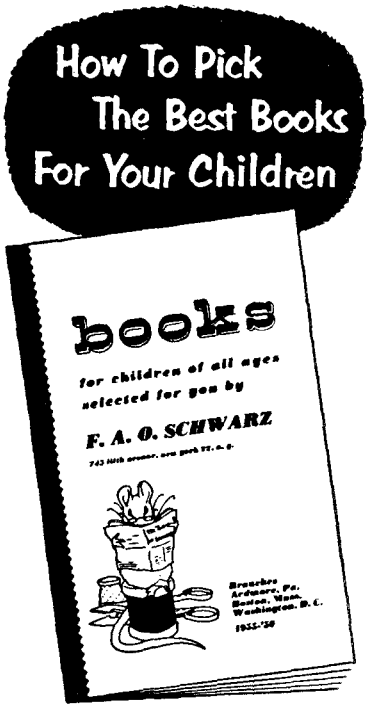

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general has sometimes led to some indiscriminate practices in book selection. Among them: Picture-buying, when books are selected on the basis of format alone and with no accompanying evaluation of the text; name-buying, in which familiarity with the name of an author, an illustrator, or a series constitutes the sole criterion for purchase; and type-buying, where books qualify solely because they are types of stories known to be popular with children—adventure, mystery, horses, dogs, science fiction, fragmented history, and others. Children's likes should be respected in the selection of books, and that word "respected" is not said idly, but this does not mean buying poorly written books merely because children happen to like them or will read them. Respect for the child in such matters as diet, dress, and education leads us to approve some things and to reject others (including many that children like). No evidence exists to cause us to believe that the application of this principle in selecting books for children smacks of dictatorship or confines the child to reading Plato.

It seems imperative that we redouble our efforts to combat the tendency to select books for children on superficial and artificial bases, and that we recognize that the criteria for evaluating children's books are essentially the same as those for judging books for adults. Many acceptable books are available for the purposes and in the categories mentioned in the preceding paragraphs, but we must guard against indiscriminate and blind policies of book selection that rule out the critical appraisal of each individual title, and that bring in the books that are unrealistic, sensational, pointless, inaccurate, and poorly written. No mediocre book ever served our purposes better than a good book in helping children to achieve these attributes.

The provision and use of good libraries for children entails a program of education for adults: acquainting prospective teachers, during their teacher-training, with children's books and libraries; providing in-service teachers with the same type of knowledge, and making it possible for parents and other adults to become familiar with children's books and reading. Although activities in these areas now exist, much still remains to be done.

Yes, adults have long been fascinated by and worried about children's books and reading. The hope is that more adults will become more fascinated and more worried about these basic issues and activities. Then the day will come when it can be said that the children in this country have a fair and equal chance to know good books and good reading.

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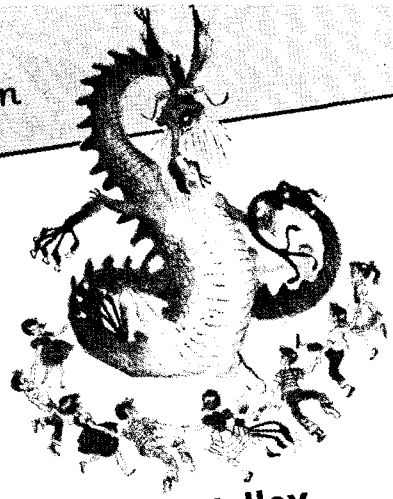

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Eye-filling mountains . . . breath-taking gorges . . . vistas to quicken the pulse . . . historic sites to stir the heart – all these are part of the National Park System, and all these will *now have more to offer to more Americans* – thanks to Mission 66.

Initiated by Conrad L. Wirth, National Parks Director, and endorsed by the 84th Congress, Mission 66 is a 10-year program to conserve, develop and staff the National Parks, so that by 1966, they may accommodate *an estimated 80 million vacationers a year*. Technically the program includes expansion of overnight facilities, better roads and sanitation and enlarged interpretive activities. Actually it is an investment in America's heritage.

Our far-flung system of National Parks, the greatest in the world, had its beginning in 1870. A small group of public-spirited men, after exploring the Yellowstone, huddled around a campfire in the Wyoming wilds and decided that these natural wonders should be preserved as a public park for the benefit of future generations.

It is good to know that, thanks to Mission 66, the campfire is still burning bright . . .

FREE Tour Information

If you would like to visit the National Parks on your next vacation, or drive anywhere in the U.S.A., let us help plan your motor trip. Write: Tour Bureau, Sinclair Oil Corporation, 600 Fifth Avenue, New York 20, N. Y.– ask for our colorful National Parks Map.

SINCLAIR HAILS MISSION 66 and the public officials, the Congress, conservation agencies and private citizens who have made this important project an actuality.

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